

Alain Sinibaldi Visual Art Place



New York

The 64th Annual ABAA

The 64th Annual ABAA

NEW YORK

INTERNATIONAL ANTIQUARIAN

BOOK FAIR

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NOTES

This catalogue is presented in chronological order.

The places and dates of publications not indicated on the title are given in square brackets.

The format is always taken on pages and not on binders or covers.

The collation is given in pages: the square brackets indicate the unnumbered pages.

The formats (12vo. – 8vo. – 4to. - Folio) are given for information only.

The dimensions are given in millimeters and always height by width.

Alain Sinibaldi Visual Art Place

Rare Prints & Photobooks

20, rue Voltaire, 93100 Montreuil

By appointment only

Art Gallery

LENEUF-SINIBALDI-PARIS, 9 rue Henner, 75009 Paris

Tuesday - Saturday 14-19h

50

EXCEPTIONAL

ARTISTS'

PHOTO BOOKS

from a French

PRIVATE COLLECTION

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The Rubaiyat thus became one of the first books to be extensively illustrated with photographs.

ADELAIDE HANSCOM-LEESON

American photographer (1876 - 1943)

1

The Rubaiyat of Omar Khayyám.

As translated into English verse by Edward Fitzgerald with illustrations by Adelaide Hanscom.

Published in the City of New York, Dodge Publishing Company, 1905.

4to. [253 x 195 mm.]. [2 ff. bl.], [71 ff.], [1 f. blank] + 28 plates.

Publisher's binding, cream cloth, title printed in color on the front cover, illustrated endpapers.

850 €

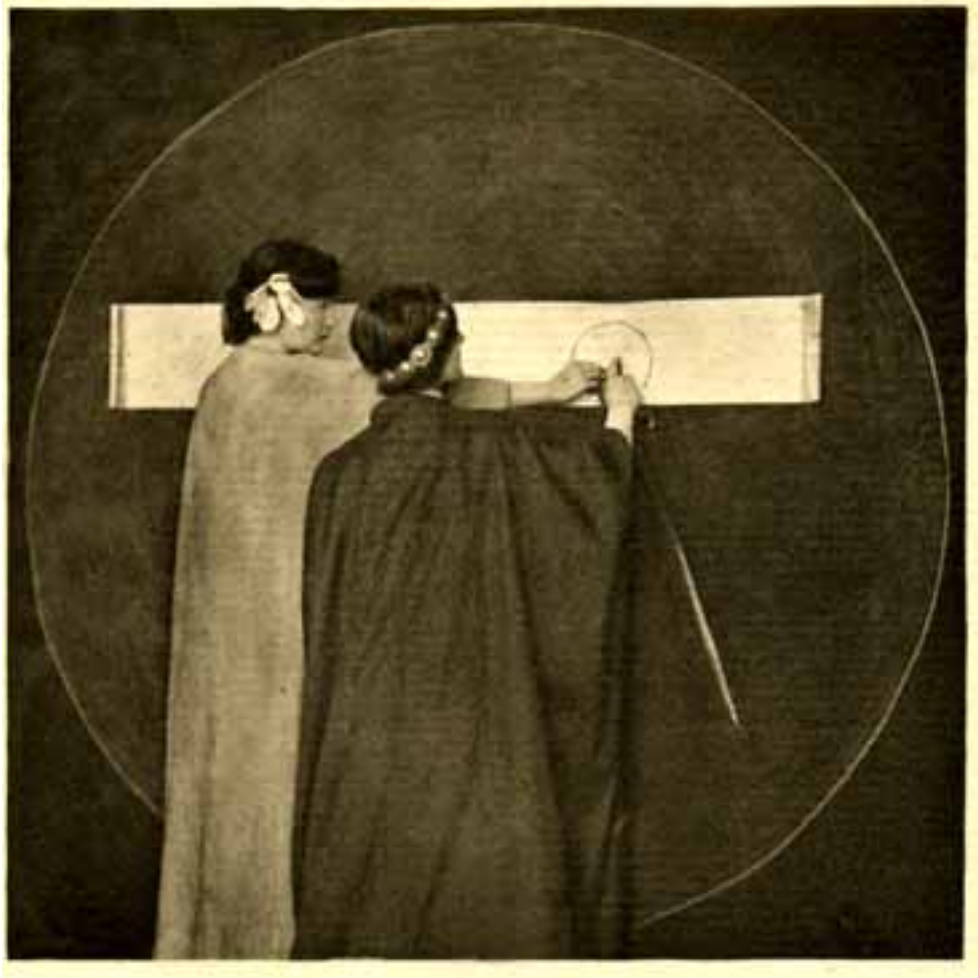
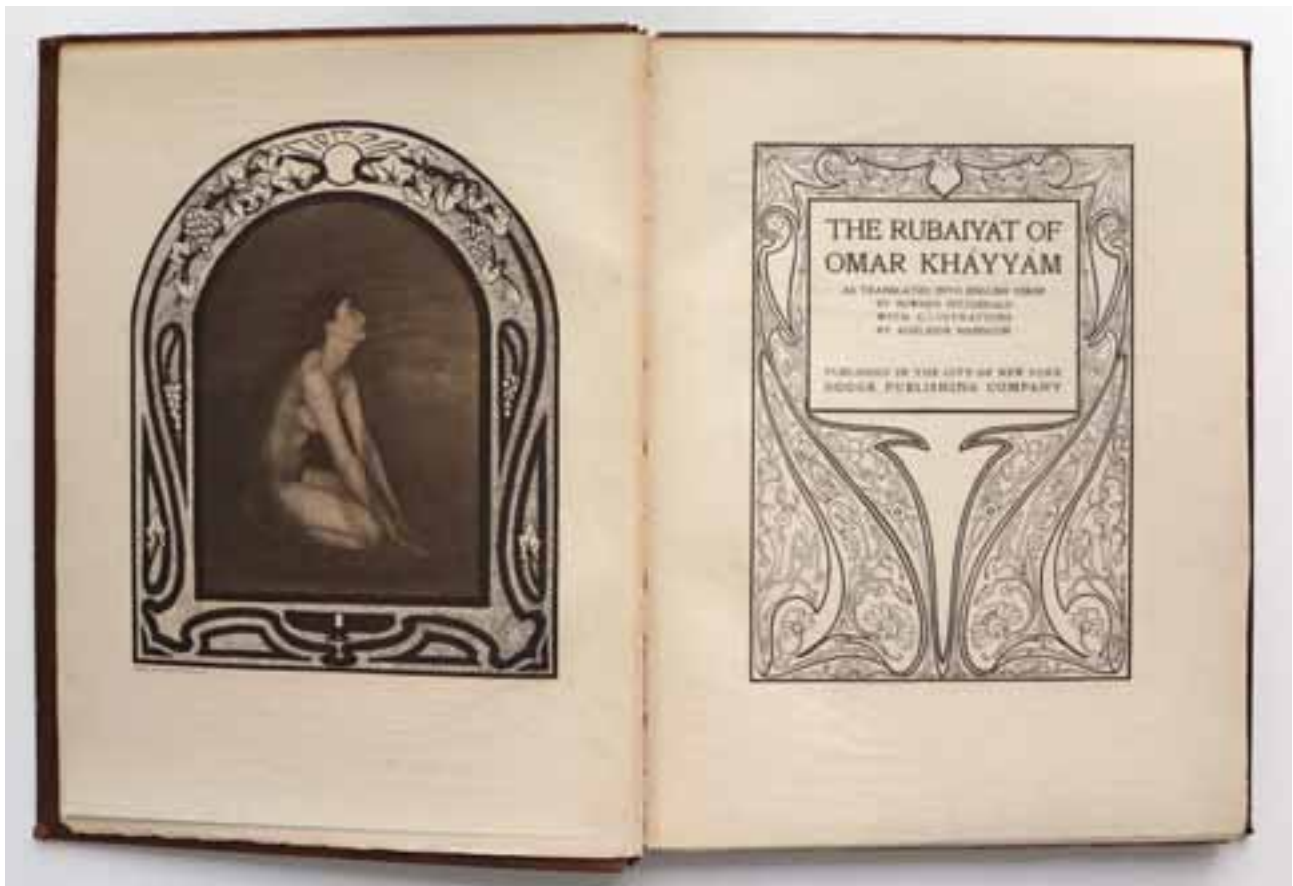
FIRST EDITION and first printing of the 28 photographs by Adelaide Hanscom and Blanche Cumming reproduced in rotogravure on fine Japanese paper. The models who posed for the photographs were: Joaquin Miller, George Sterling, George W. James, etc. The costumes are by Orlof Orlov.



Adelaide Hanscom Leeson said herself that with her illustrations in the book, she wanted to express the “search of the human soul for truth and the fight against dogmatism”. The publication of the *Rubaiyat* in 1905 became a national success in America.

“Adelaide Hanscom moved to Seattle as an established and highly acclaimed photographic artist after the destruction of her San Francisco studio in the 1906 earthquake and fire. Her reputation was achieved through the groundbreaking photographic illustrations she produced for the 1905 publication of The Rubaiyat of Omar Khayyám. One of the first American books to use photography for fine art illustrations, Hanscom utilized sophisticated techniques including manipulation of the glass plate negatives and prints by painting, incising and combining multiple exposures for the unique results she achieved. Her presence was heralded in the press as an important new member of the burgeoning local art community and she was chosen to design the emblem for Seattle’s 1909 Alaska Yukon Exposition.”

Ref.: Lederman/Yatskevitch, *What they saw. Historical photobooks by women*, pp. 40/41.



ALVIN LANGDON COBURN

British-American photographer (1882 – 1966)

2

London.

By Alvin Langdon Coburn with an Introduction by Hilaire Belloc.

London, Duckworth and Co.; New York, Brentano's, [1909].

Folio, [408 x 307 mm] of 21 pp., [1 f. blank], [20 plates], [1 f.]. Contemporary green morocco-backed grey boards with gilt lettering on front cover, grey paper dust jacket with title printed on the front.

32 000 €

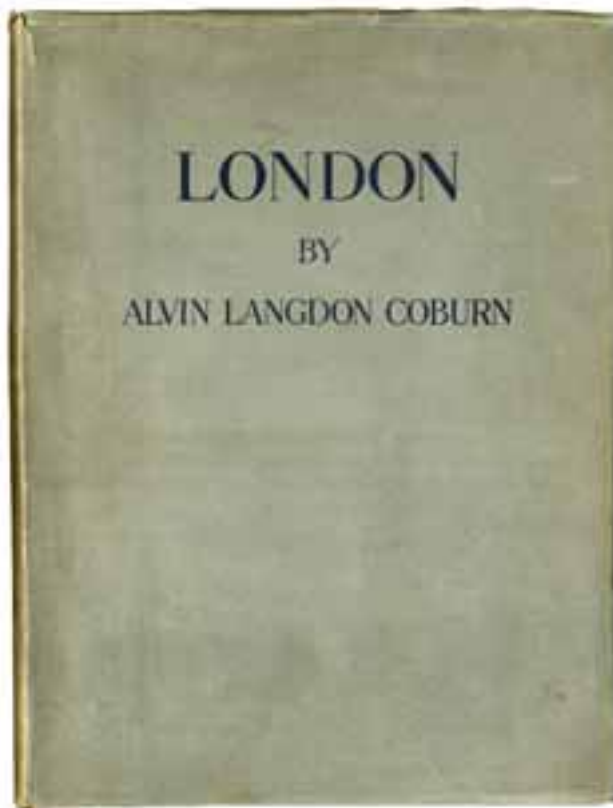
FIRST EDITION OF THIS IMPORTANT PHOTO-BOOK; A LANDMARK PUBLICATION IN EARLY TWENTIETH-CENTURY PHOTOGRAPHY.

20 hand-pulled warm-toned gravures from plates prepared by Coburn and printed under his supervision at the Ballantyne Press, mounted on grey card: *Westminster Abbey ; The Temple; Waterloo Bridge ; Kingsway ; Hyde Park Corner ; St. Paul's from the River ; Trafalgar Square ; The Tower Bridge ; Paddington Canal ; Wapping; Leicester Square ; Regent's Canal ; From Westminster Bridge ; Kensington Gardens, November ; The Tower ; On the Embankment ; Houses of Parliament ; London Bridge ; The British Lion ; St. Paul's, from Ludgate Circus.* Preface by Hilaire Belloc. Print run: 500 copies.

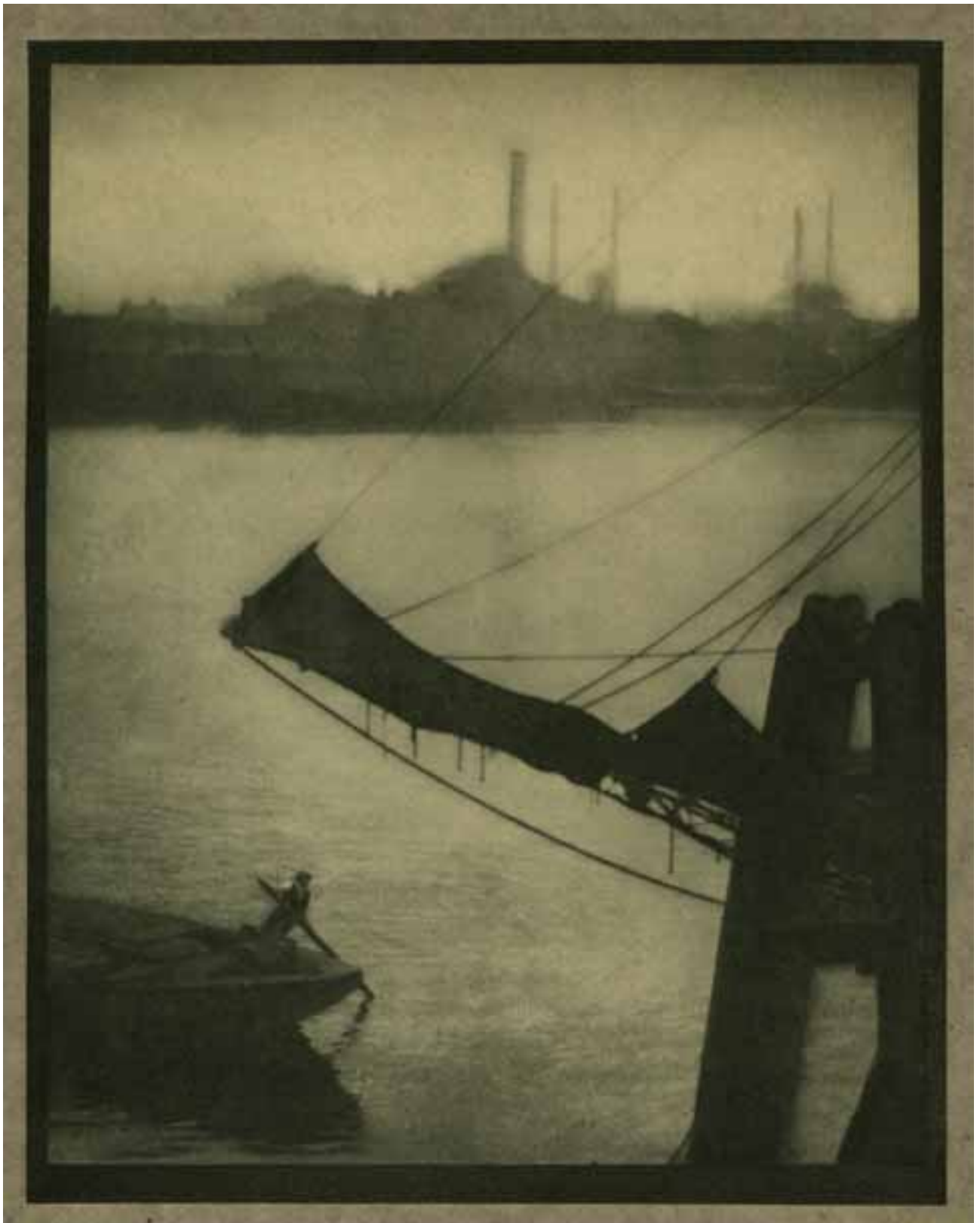
This book was published the same year as Coburn moved to his new home 'Thameside' in Hammersmith. Where he 'set up two printing presses in addition to studio and darkroom ... «*So far, my photographs had been published only in other people's books and in magazines, but later this year, 1909, appeared my book London with twenty plates ... I prepared the printing plates myself ... and pulled proofs on various grades of paper until I had a specimen for my printer to follow*'. He used a variety of papers so that the tones and textures complemented each view.»

Coburn had been visiting London from 1904, the starting point of his portrait series culminating in *Men of Mark*. "For three years from 1906 onward, whenever I was in London. I used to go twice a week to learn the process of photogravure at the London County Council School of Photo-Engravings" (Alvin Langdon Coburn, *photographer, an Autobiography*).

Ref.: Roosens & Salu, *History of Photography*, n° 1966. - Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 6. - Andrew Roth, *The Book of the 101 books*, p. 38. - Hasselblad Center, *The Open Book*, p. 50-51. - Martin Parr & Gerry Badger, *The Photography Book*, vol. I, p. 74. - M.+M. Auer, *Collection*, p. 100.



VERY FINE COPY OF THIS RARE BOOK, VERY WANTED, ESPECIALLY WITH ITS THE MYTHICAL DUST JACKET, THE COLOR OF THE SPINE OF THE BINDING IS LIKE NEW. Little foxing on the first pages.



PRECIOUS COPY N° 1 inscribed by Coburn to his mother: "This, the first copy is affectionately inscribed to my dear mother, Alvin Langdon Coburn."

ALVIN LANGDON COBURN

British-American photographer (1882 – 1966)

3

The Cloud

By Percy Bysshe Shelley.

Los Angeles, C. C. Parker, MCMXII [1912].

Folio, [316 x 237 mm.]. [31] p. (on double leaves), [6] leaves of plates.

Hardcover, paper label on front cover, grey cloth paper dust jacket with printed title.

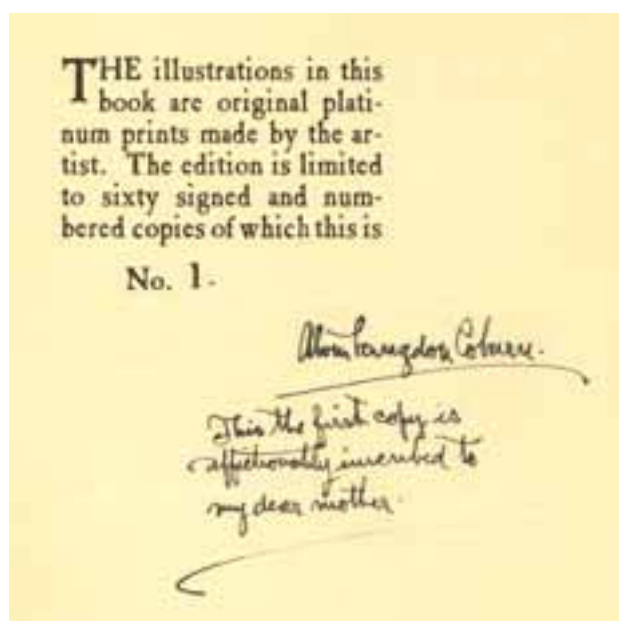
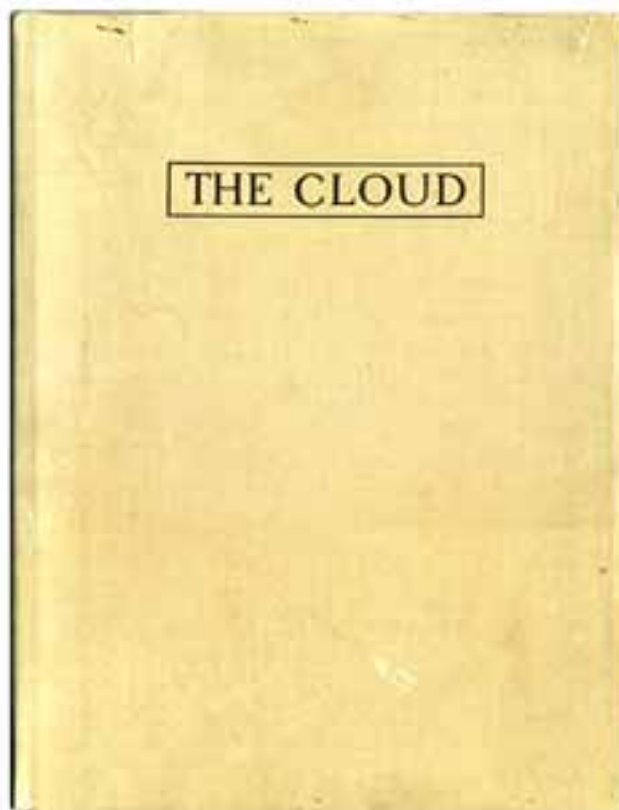
FIRST AND ONLY PRINTING OF COBURN'S RAREST BOOK.

Extremely rare and highly sought-after work. It is illustrated with 6 original photogravures of clouds, printed by Alvin Langdon Coburn himself on his private presses at "Thameside". This is probably the first book of "serial" photography. The only book of Coburn's illustrated with original prints.

In *Alvin Langdon Coburn Photographer: An Autobiography*, published by Helmut and Alison Gernsheim, Coburn is quoted as saying on page 46, "*Clouds are especially good subject matter for the photographer. The patterns of moving clouds and water are never the same from now to all eternity, and these patterns are ever moving to our continual delight. I have made hundreds of photographs of clouds and never tire of them. Once I made a little book illustrating Shelley's Ode 'The Cloud' with six original platinum prints. Only sixty copies were to be printed and even all these were not made. I only know of one surviving copy in addition to my own, so this is doubtless my rarest book!*"

Ref.: Goldschmidt, *The Truthful Lens*, n° 148. - Lambrechts & Salu, *Photography and Litterature*, n°837. - M+M Auer Collection, p. 105.

An extraordinarily bright, clean, fresh copy, firmly bound and unmarked. Complete with the very rare original heavy paper dust jacket, printed on the front only, not restored. Very small marginal dampstaining at the top of the last pages, without gravity, insignificant tear in the dust jacket.





ALEXANDER MIKHAILOVITCH RODCHENKO

Russian artist and photographer (1891 - 1956)

4

Pro Eto : Ei i mne. Maiakovsky.

Moscou-Petrograd, Gosudarstvennoe izdatel'stvo [State Editions], 1923.

Booklet in-8° [230 x 155 mm.] of 43 pp., + [8 ff.].

Paperback, illustrated cover of Lily Brik's portrait (Protected by a box by Julie Nadot).

16 000 €

FIRST EDITION, A BOOK EVENT IN THE HISTORY OF PHOTOMONTAGE.



The 8 photomontages and the cover (portrait of Lily Brik) are made by Rodchenko from photographs of Vasserman, Kapoustianski et Chterenberg.

“Alexander Rodchenko's cover and illustrations for the publication of Vladimir Mayakovsky's epic love poems *Pro Eto* (About This) is one of the first, and certainly the finest, examples of the Constructivist marriage between typography and photomontage in its first phase - before it became exclusively propagandist in tenor” (Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 91).

« Rodchenko's focus was on graphic design, photography, and photomontage—a filmic medium that combines and juxtaposes photographic fragments. His designs for books ranged from collaborations with poet friends to propaganda magazines intended for mass distribution. Among his most fruitful

collaborations was that with poet Vladimir Mayakovsky, who also embraced Rodchenko's goal of reaching out to the Soviet proletariat rather than to the artistic elite. Together they produced government advertising posters, books, and several journals. One such joint project, *Pro Eto. Ei i mne*, featured the first photomontages by Rodchenko to be used in book design. The illustrations provide a lively counterpoint to the long love poem Mayakovsky wrote for his lover and muse Lily Brik, whose portrait is on the cover ». (Sarah Suzuki, in *Artists & Prints: Masterworks from the Moma*, New York, 2004, p. 81).

Curious handwritten note (unidentified) in Russian, dated 20/II/31, on the back of the cover.

Copy with a fine cover, not restored in a beautiful and sophisticated box of Julie Nadot.

Andreas Feininger's copy

LÀSZLÓ MOHOLY-NAGY

Hungarian artist and photographer (1895–1946)

5

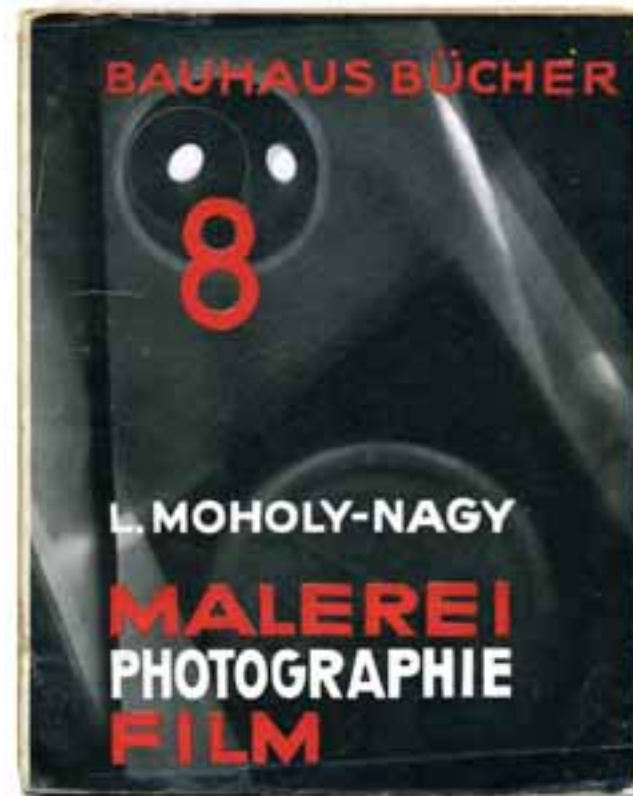
Malerei, Photographie, Film.

München, Albert Langen Verlag, [1925].

8 vo. [230 x 180 mm.] of 134 pp.

Paperback, illustrated cover (Protected by a slipcase in a box made by Devauchelle).

10 000 €



FIRST EDITION.

Volume 8 in the series "Bauhaus Bücher" published by Walter Gropius and L. Moholy-Nagy.

Very important book abundantly illustrated with 74 full-page reproductions of photographs by L. Moholy-Nagy, Stieglitz, Renger-Patzsch, Man-Ray, Lucia Moholy, Hannah Höch, Paul Citroen and others.

"In this theoretical treatise in text and pictures Moholy-Nagy condemns the subjectivity of pictorialism (using an Alfred Stieglitz picture as a punchbag), and sets out the framework of what he calls the 'New Vision', featuring his own work and that of others. The New Vision thesis put forward in this book argues that the camera should be left alone to record whatever happens to be before the lens: 'In the photographic camera we have the most reliable aid to a beginning of objective vision.'"

PRECIOUS COPY inscribed by Moholy Nagy to the Photographer Andreas Feininger dated Dessau, 1925. With his signature and stamp on the title and several passages of the text are underlined in red pencil by A. Feininger.

*für Herrn Feininger
mit freimütlichem Gruß
Moholy-Nagy
Nov/1925
Dessau*



Parade. Foto: CHARLOTTE RUDDOLF, BREMEN.

Reisende gehen.



Stammkollaborate. Foto: HENRI V. BERT, SAN FRANCISCO.

Geografie nennt das Abgipfen. Ein fertiges Photo.



Foto: GERNALD BREMER.

Neubauführen. Die Lichtkurven der verknäuelten Autos und Straßentunnel.

Inscribed and dated copy in green ink on the title page.

KAREL TEIGE - VÍTEZSLAV NEZVAL

Czech artist (1900 - 1951) - Czech poet (1900 - 1958)

6

Vítězslav Nezval. Abeceda.

Taneční kompozice: Milča Mayerová

Prague, Nákladem J. Otto, 1926.

4to. [300 x 230 mm.] of 57, [3] pp.

Paperback, printed cover.

3 500 €

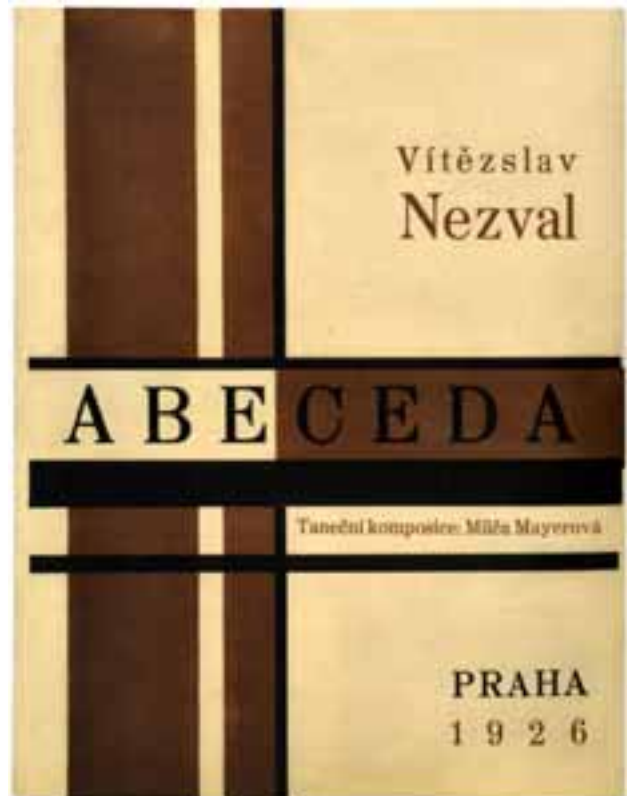
FIRST EDITION.

Choreographic compositions of the alphabet by Milča Mayerová. Typography and 25 photomontages by Karel Teige (after photographs by K. Paspá) to illustrate a poem by V. Nezval. The original cover was designed by Teige.

One of the most successful works of the Czech avant-garde. Vítězslav Nezval (1900–1958) was a Czechoslovak poet, co-founder of "poetism" within the Devětsil art movement, novelist, essayist and journalist. From 1923 to 1929, Nezval established himself as the leader of "poetism", a literary movement that he animated with the writer Karel Teige.

In March 1934, in Prague, with Karel Teige, and the painters Jindřich Styrský and Toyen, he founded the first Czechoslovak surrealist group and the following year he invited André Breton and Paul Eluard to give a series of lectures.

"An important landmark of the Czech Avant-Garde and ... one of the first conceptual artists' books"; an "important book which attempted to challenge both conventional artistic hierarchies and class distinctions with an art that could be equally embraced by a professor or a street cleaner" (Parr/Badger, *The Photobook*, vol. 1, page 94).



Psmí Jožka Sekimimov
K' te jele Myvan
u D'ane, 5. X. 48.

RRRRR

Bulinky daly se na pochod
přes sedm mostů přes devět vod
Rta komediantů z Devětibihu
rozléli stánek na březích božského Nilu

30



Z

na rozloučenou! Nuž tedy dohromu jít
Desáté májové vzpomínky Zlatých gíglů! Stejně
Káždé kouření má zuby? Nu ano však ty víš
Zubní dráho zahřívá po Eiffelce!

31



Perfect copy with its original cardboard slipcase.

ALBERT RENGER-PATZSCH

German Photographer (1897 - 1966)

7

Die Welt ist Schön.

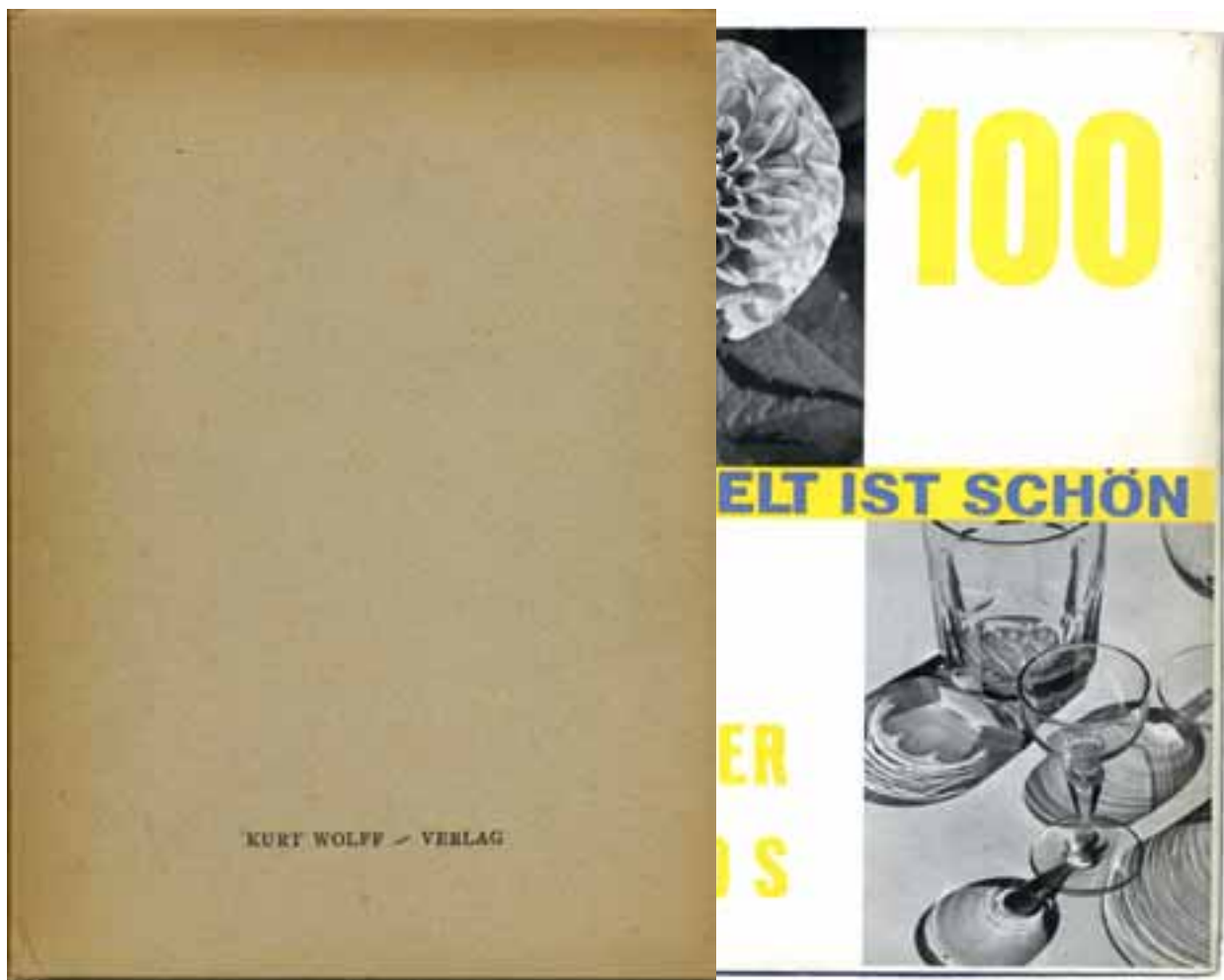
München, Kurt Wolff, 1928.

4to. [290 x 220 mm.] of 24 pp., 100 plates.

Hardcover, illustrated dust jacket and still with the publisher's protective cardboard slipcase with title printed on the spine.

5 000 €

FIRST EDITION and first printing of the 101 photographs by A. Renger-Patzsch.



Die Welt ist schön (The World is Beautiful) is a 1928 photography book by the German photographer Albert Renger-Patzsch, printed in 1928. A popular work at the time, *Die Welt ist schön* is generally considered one of the most important books of photography published in the Weimar Republic, and an iconic example of New Objectivity.

Renger-Patzsch's book provoked emphatic reactions upon release: while contemporaries such as Ernst Toller and Thomas Mann who praised *Die Welt ist schön*. It was sharply criticized by figures like Walter Benjamin, and Bertolt Brecht, who felt that Renger-Patzsch's work was too beholden to a naive idea of photographic realism and ended up aestheticizing everything, by obscuring social realities.



WERNER GRAFF - HANS RICHTER

German Photographer (1901 - 1978) - German Artist (1888 - 1976)

8

Es Kommt der neue fotograf !

Filmgegner von Heute - Filmfreunde von Morgen.

Berlin, Hermann Reckendorf, 1929.

2 small 4to [260 x 195 mm.] on with 126, [2] pp. and one with 125, [3] pp.

Hardcover, illustrated dust jacket. (Protected by a double slipcase by Julie Nadot.)

7 500 €



FIRST EDITIONS.

"*Es Kommt der neue fotograf!*" is published for the exhibition *Film und Foto* held in Stuttgart in 1929. It testifies to the direction taken by the new trend and reproduces the very nonconformist photographs of Oscar and Alice Lex-Nerlinger, Umbo and Feininger, Lux and Andreas. Illustrated with 153 photographs.

Filmgegner von Heute - Filmfreunde von Morgen is the avant-garde of photography and cinema described by the Dadaist Hans Richter. Illustrated with about 180 reproductions of

photographs from the films of Bengt Berg, Marcel Duchamp, Otto Tober, Alex Strasser, Golowna, Paul Guichard, Lotte Reiniger, Man Ray, F. Leger, etc...

Film und Foto.

In 1929, a major exhibition was held in Stuttgart, *Film und Foto* (FIFO), whose organizer Gustav Stotz refuted the "softness" of so-called "art" photography. He invited the representatives of the New Photography to present their experiences.



"Importantly, the exhibition attracted leading modernist photographers not just from Europe but from the United States (Edward Weston, for instance) and Russia (El Lissitzky and Rodchenko). It included amateur work, commercial and utilitarian photography, and provided an almost indispensable survey of the New Vision in photography." Both *Es kommt der neue Photograph* and *Foto-Auge* "adopt similar picture-essay

formats to run through the various genres and stylistic features on New Vision photography. Werner Gräff's volume, however, has as much of a practical as a theoretical slant. It can be considered as a 'how-to' compendium of the new photography, and is divided into sections, each several pages long, showing either formal strategies like tilting the frame or repeating similar elements, close-ups and so on, or genres such as photograms, montage, advertising and magazine photography" (Parr/Badger, *The Photobook*, vol.I, p. 98).

Herbert Bayer

Copy which belonged to the artist, graphic designer, photographer Herbert Bayer with his signature on the title page. Reunited with Hans Richter's book in a double slipcase by Julie Nadot. Very nice copies with their original dust jackets in perfect condition.

A very fine copy with the original dust jacket in a very fine publisher's cardstock slipcase

AUGUST SANDER

German Photographer (1876 - 1964)



Antlitz der Zeit.

München, Transmare Verlag, Kurt Wolff Verlag, [1929].

4to. [287 x 215 mm.] of 17, [3] pp., 60 plates.

Hardcover, printed white dust jacket, protective cardboard slipcase with the title on the spine.

13 000 €

FIRST EDITION AND FIRST PRINT OF AUGUST SANDER'S MOST FAMOUS BOOK.



Introduction by Alfred Döblin.

August Sander «was part of a coterie of photographers who established the photographic book as an aesthetically and commercially viable art form in the 1920s. Though Sander had published one such book in 1924, *Unsere Heimat, Hannover*, it was the 1929 publication of *Antlitz der Zeit* (*The Face of Our Time*) that propelled him into enduring fame». (Warren, *Encyclopedia of Twentieth-Century Photography*).

«Many of his classic images are included in this seminal photobook, and the essential qualities of Sander's vision can be seen. He took typical examples of professions, trades and social classes in Weimar Germany, and photographed them in

their familiar environments in order to build up, piece by piece, a dispassionate image of the 'face' of society.

One of his work's miracles is how, despite his nominal objectivity, his political view shines through. His work is not neutral. It is not just penetrating, but was seen as positively dangerous, a little too acute in its analysis of society and class, by those with certain vested interests. This is made clear by the fact that when the Nazis came to power in Germany in 1933, publisher's copies of *Antlitz der Zeit* were seized, the plates destroyed, and the negatives confiscated by Hitler's Ministry of Culture ».

With a loose flyer to promote the book.



Sylvia Beach's copy

CLAUDE CAHUN – SUZANNE MALHERBE

French poet and photographer (1894 - 1954) - French Artist (1892 - 1972)

10

Aveux non avenues.

Illustré d'héliogravures composées par Moore d'après les projets de l'auteur. Préface de Pierre Mac Orlan.

Paris, Editions du Carrefour, [30 May 1930].

8vo, [220 x 170 mm.]. [8], Ill, [3], 237, [8] pp.

Printed wrappers. (Protected by a box by Alain Devauchelle).

18 000 €

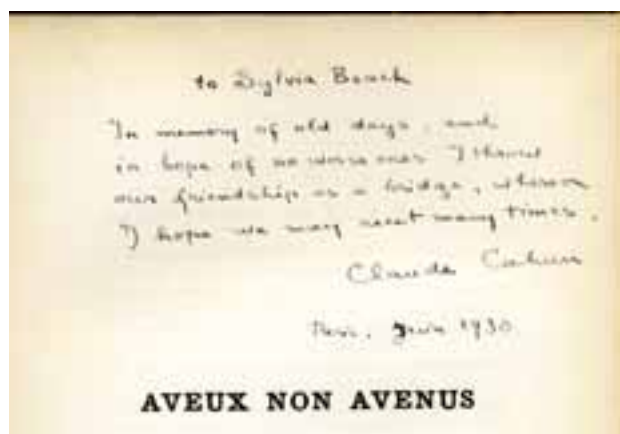
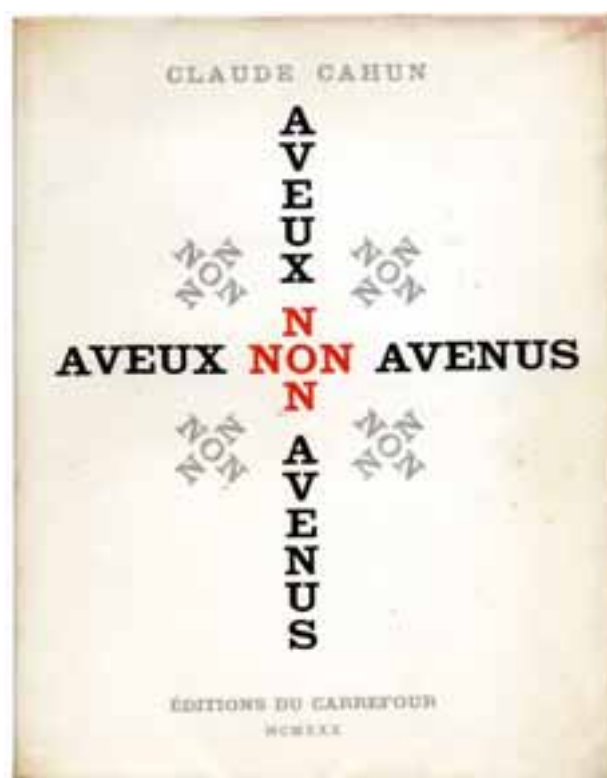
FIRST EDITION. Preface by Pierre Mac-Orlan.

Illustrations: a photo and 10 photomontages composed by Moore [Suzanne Malherbe] based on the author's projects.

Claude Cahun was born Lucy Schwob in Nantes on October 25, 1894. Great-niece of Léon Cahun, and niece of the writer Marcel Schwob, she adopted the pseudonym Claude Cahun around 1917. She moved to Paris in the 1920s with Suzanne Malherbe (Moore), who shared her life. In 1930 her autobiographical essay *Aveux non avenues*, illustrated with photomontages, was published by Editions du Carrefour. In 1937, the poem *Le cœur de Pic* by Lise Deharme was published by José Corti, illustrated with twenty photographs.

Claude Cahun and Suzanne Malherbe left Paris in 1937 after the hard disappointment inflicted on them by the couple Adrienne Monnier and Sylvia Beach, who wanted to have nothing to do with Cahun's works. She moved to the island of Jersey, where she had bought a house a few years earlier. As a result of actions of resistance against the Nazi occupiers, Claude Cahun was arrested and sentenced to death. She narrowly escaped execution. She died in St Helier, Jersey, on 8 December 1954.

Ref.: Exhibition, *Regards sur un siècle de photographie à travers le Livre*, n° 37. - François Leperlier, *Claude Cahun, l'écart et la métamorphose*. pp. 117-137. - Hasselblad Center, *The Open Book*, p. 92-93. - Martin Parr & Gerry Badger, *The Photography Book*, vol. I, p. 97. - Andrew Roth, *The Book of the 101 books*, p. 62-63. - M+M Auer *Collection*, 153. - Lederman/Yatskevitch, *What they saw. Historical photobooks by women*, page 64.



Precious copy inscribed by Claude Cahun to her friend Sylvia Beach:

*"In memory of old days, and
in hope of no worse ones I throw
our friendship as a bridge, where on`
I hope we may meet many times"*

Paris, June 1930.

Provenance: Sylvia Beach from La Maison des Amis des Livres (Adrienne Monnier) via Maurice Sallet and Maurice Imbert.



Sylvia Beach an American-born bookseller and publisher who lived most of her life in Paris. In 1916 she discovers *La Maison des amis des livres*, the bookshop opened in 1915 by Adrienne Monnier at 7 rue de l'Odéon. They later became lovers and lived together for 36 years until Monnier's suicide in 1955.

Within a few months, Sylvia became a key figure in the Parisian literary scene of the Roaring Twenties. From then on, his bookshop welcomed American and Anglo-Saxon intellectuals from Paris: Margaret Anderson, Natalie Barney, Djuna Barnes, Janet Flanner, Ernest Hemingway, Robert McAlmon, James

Joyce, Ezra Pound, Man Ray, Gertrude Stein, etc.; but also French: Louis Aragon, Valery Larbaud, André Gide, Paul Valéry, Jacques Lacan, etc.

Writer James Joyce is one of the three loves of Sylvia's life, along with Adrienne Monnier and Shakespeare and Company. In 1922, Sylvia published the original version of his novel *Ulysses*, of which Adrienne Monnier published the first French translation in 1929.

One of 55 H.C. copies on Lafuma pure thread vellum (n° XXIV).

WALKER EVANS

American photographer (1903 - 1975)

11

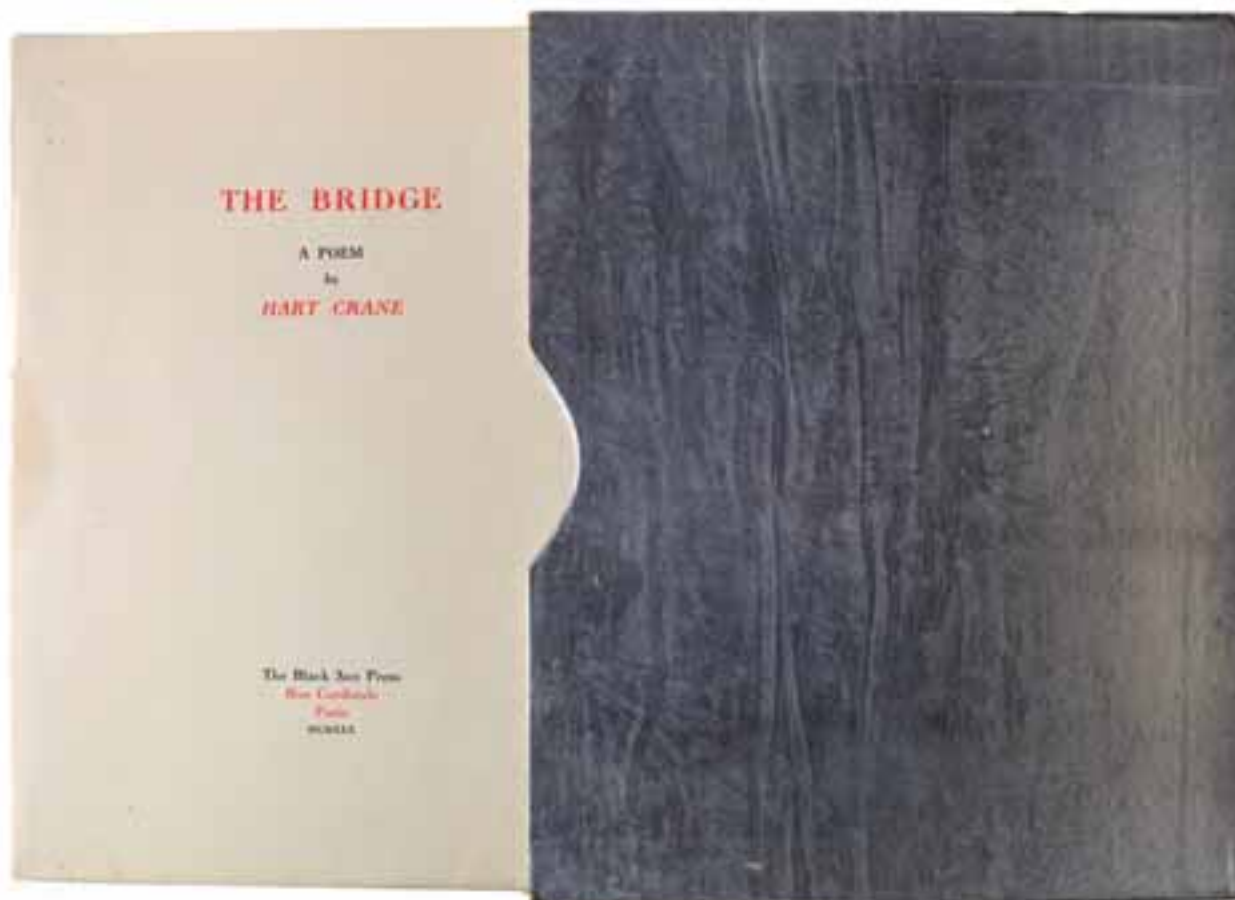
The Bridge A Poem by Hart Crane.

With Three Photographs by Walker Evans.

Paris, The Black Sun Press [Harry and Caresse Crosby], Rue Cardinale, MCMXXX [January 1930].

4to. [270 x 220 mm.] of [110] pp. Softcover, cream cover filled with the title in red and black, crystal paper cover, cardboard slipcase covered with silver paper.

7 500 €



FIRST EDITION and first printing of the three photos by Walker Evans.

The Bridge is one of Hart Crane's major works: it is a letter in which he evokes his admiration for the Brooklyn Bridge and for modern technology, which he believes symbolizes a link between the old and the new.

Edition of 200 numbered copies on Dutch paper, 50 numbered copies on Japanese vellum, signed by the author, 25 review copies out of trade and 8 Special copies marked from A to H. N°106 of 200 numbered copies on Dutch paper, complete with the publisher's slipcase.

Ref.: Connolly, *Modern Movement*, 64 – Minkoff, *A Bibliography of The Black Sun Press*, A32 - Schwartz & Schweik, *Hart Crane: A Descriptive Bibliography*, A2. - Belinda Rathbone, *Walker Evans. A Biography* (Boston: Houghton Mifflin, 1995), pp. 41-52.



One of the seminal American poems of the Twentieth Century, about which Harold Bloom has noted: "what is imperishable in *The Bridge* is not its lyric mourning, but its astonishing transformation of the sublime ode into an American epic, uneven certainly but beyond *The Waste Land* in aspiration and accomplishment." - Introduction to *The Complete Poems of Hart Crane* (N. Y.: Liveright, 2000). In 1928, Crane and Evans met for the first time under Brooklyn Bridge, "*Evans with his vest-pocket camera and Crane with his notebook. They recognized each other as kindred spirits and fell naturally into conversation. Crane was fascinated by photography...*" After first considering a reproduction of Joseph Stella's cubist painting of the Brooklyn Bridge to illustrate his poem, Crane decided that he "wanted to use three of Evans' photographs of the bridge as separate plates within the text." Evans's photographs were published for the first time in *The Bridge*, and since then have become identified not only with Crane's poem, but with the Brooklyn Bridge itself, in the artistic and literary imagination. (Belinda Rathbone).



One of 35 copies on Imperial Japan with the 16 photograms in silver salt proofs, laminated on paper, signed in ink by Loris and Parry at the justification [copy n° V].

FABIEN LORIS - ROGER PARRY

French Artist (1906 - 1979) - French photographer (1905 - 1977)

12

Léon-Paul Fargue. Banalité.

Illustré de réogrammes et recherches d'objets de Loris et Parry.

Paris, Edition de la Nouvelle Revue Française, Librairie Gallimard, [February 15] 1930.

Folio. [380 x 280 mm.] 79, [5] pp., [2 ff. blanks], + 16 plates.

Softcover, printed cover. (Protected by a black slipcase and chemise by Devauchelle).

22 000 €



FIRST ILLUSTRATED EDITION OF 16 "REOGRAMS AND OBJECT SEARCHES" BY LORIS AND PARRY.

In this book, Léon-Paul-Fargue's poems are combined with symbolic photographs by Roger Parry and compositions, reproduced by photography, by the designer Fabien Loris.

"Placed under the sign of exception, Banalité is even more profoundly so in the union it establishes between a twilight poetic tone and an avant-garde illustration. There in lies perhaps the main ambiguity of the book. When the new vision, breaking with the past, is the expression of a forward-looking impulse, of a faith in the future, Roger Parry and Fabien Loris divert it from this fundamental optimism to express the

melancholic reverse of modernity. Of all the illustrations in Banalité, the superimposition of a fin-de-siècle engraving of a nonchalant crowd with a photograph of a telegraph pole, an emblem of modernism, is the most eloquent in this respect. The book closes with this cross-fade that applies to Banalité as a whole, the overlap of two eras, a relay of generations. Léon-Paul Fargue's poetic song then falls silent; in contact with him, Roger Parry's plastic work took shape." Excerpt from Christophe Berthoud's text published in the exhibition catalogue.

Edition of 367 copies, including 35 on Imperial Japan and 332 on Dutch paper Pannekoek.



MOÏ VER [MOSES VORBEICHIC]

Russian-born Israeli photographer (1904 - 1995)

13

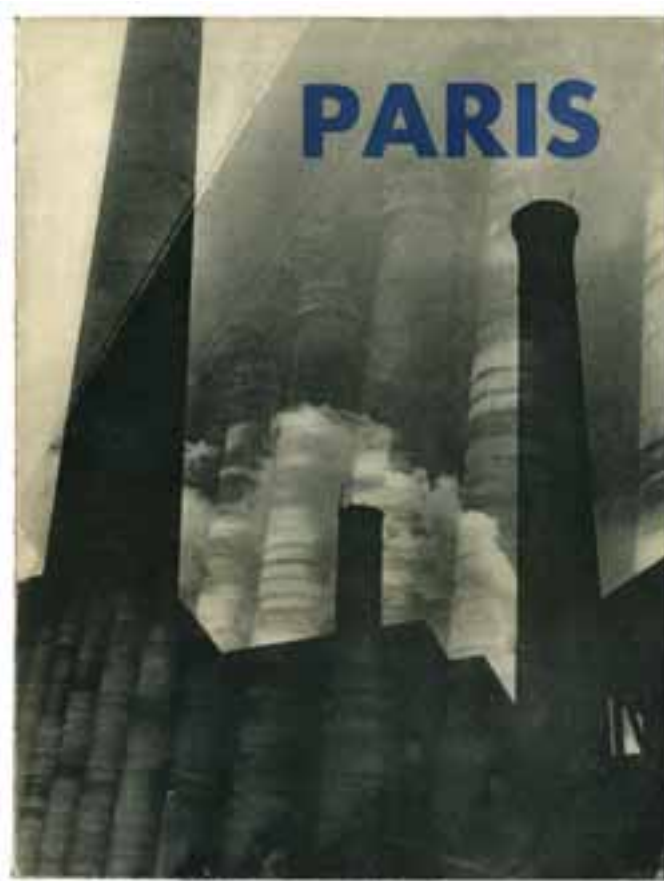
Paris.

Paris, Editions Jeanne Walter, [January 2] 1931.

4 to. [295 x 220 mm.] by [3 blanks ff.], [6] pp., [80 plates], [2] pp., [3 blanks ff.].

Stiff wrappers, dust jacket illustrated with a photomontage. (Protected in a box by Devauchelle workshop).

30 000 €



FIRST EDITION OF FERNAND LÉGER'S TEXT AND FIRST AND ONLY PRINT OF MOÏ-VER'S 80 PHOTOMONTAGES.

Print run of 1000 numbered copies. Copy No. 151.

In 1927 Moses Vorobeichic entered the Bauhaus (Dessau) in the preparatory class of Joseph Albers whose theme was construction and materials, their appearance and representation. He also studied with Paul Klee, Wassily Kandinsky and Hinnerk Scheper until the end of the summer of 1928. His interest in El Lissitzky, the films of Sergej Eisenstein and the photomontages of John Heartfield steers him towards photography rather than painting. In the autumn of 1928, Moses Vorobeichic left Germany to settle in Paris where he attended the Technical School of Photography and Cinematography as well as those of Fernand Léger at the Académie Moderne.

In 1930, Vorobeichic devoted himself to the great photographic project of his career; PARIS. Movements, crowds, automobiles stir over the pages and Vorobeichic, now Moï Ver, returns us to the vision he has of the metropolis: crowded, teeming, alive.

The book, published in 1931, was a real success and Moï Ver became a very popular photographer. The book was praised by critics, notably by Florent Fels who, in a 1931 issue of L'Art Vivant, described the book as a simple but precious document of today's art.



LEWIS HINE

American photographer (1874 - 1940)

14

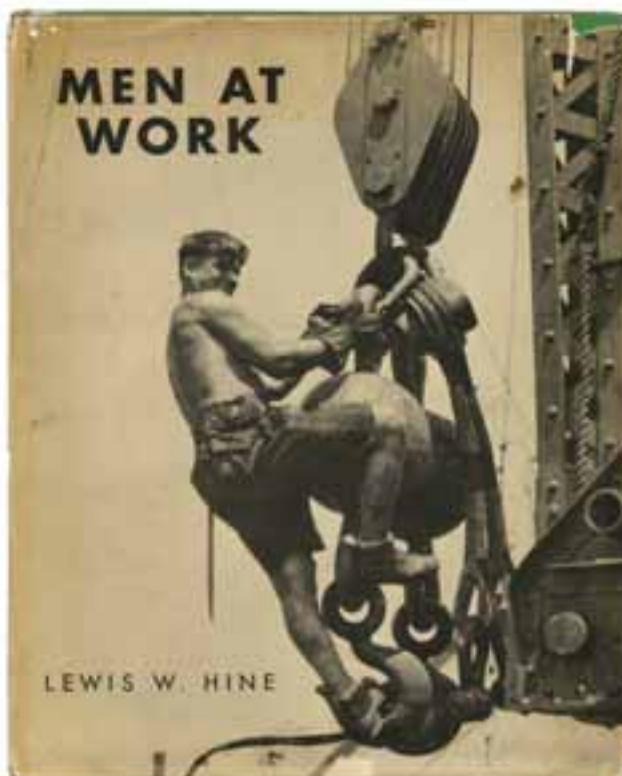
Men at Work

Photographic Studies of Modern Men and Machines.

New York, The Macmillan Company, [Long Island City, Printed by Zeese Wilkinson Co., Inc.] 1932.

4to. [255 x 200 mm.] de [48] pp. Publisher's binding, green cloth, black title, illustrated dust jacket with light rubbing and moderate wear to corners, small tear at the spine with little part missing.

6 500 €



FIRST EDITION and first printing of Lewis Hine's 51 photographs.

Hine's iconic images of the construction of the Empire State Building are the highlights of this book, which was originally intended as an industrial primer for children. While Hine rarely strayed from documenting social injustice, the modernist aesthetic employed in *Men at Work* is a fitting corollary to the real star of this book: the American skyscraper.

Ref.: Hasselblad Center, *The Open Book*, p. 108-109. - Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 117 et 126. - M.+M. Auer, *Collection*, p. 187.

Men at Work takes us into coal mines, heavy industry, and tire and airplane factories. We see railroad workers in the shop, on the tracks and as train crews. Foundation men, connectors, bellmen, hoisters, derrick men, plumbers-up, riveters, buckers-up, catchers, burners, heaters, welders, bolt boys, sky boys — the various trades of construction workers — build from bedrock that great monument and symbol of twentieth-century life, the Empire State Building. For this edition 18 additional and extraordinary Hine photographs of this construction have been added.

Hine, widely known for his pictures of immigrants arriving at Ellis Island and his studies of child labor, combines enormous technical ability with sensitivity and deep feeling. The people in this book do their job with pride, dignity, and skill. They are in control of the giant machines they use, at home in space, not dwarfed by their constructions.



THE SKY BOY

One of the best men in going out a quarter of a mile above New York City, helping to build a skyscraper.

MEN AT WORK

PHOTOGRAPHIC STUDIES OF
MODERN MEN AND MACHINES

By LEWIS W. HINE



NEW YORK
THE MACMILLAN COMPANY
1922

FINISHING UP THE JOB

A derrick man moves up to the next floor; soon the highest derrick will come down and the job will be over. The men opposite are working on the top of the masonry beam on the Empire State Building. This is the highest point yet reached on a man-made structure, a quarter of a mile up in the sky.



KOSHIRO ONCHI

Japanese artist and photographer (1891 - 1955)

15

Hikô kannô.

[The Sensation of Flying].

Tokyo, Hangaso, Showa 9 [1934]

8vo. [262 x 190 mm.], [32] pp.

Hardcover, glossy paper cardstock illustrated, printed grey paper slipcase. (Protected by a black slipcase and chemise by Devauchelle).

22 000 €



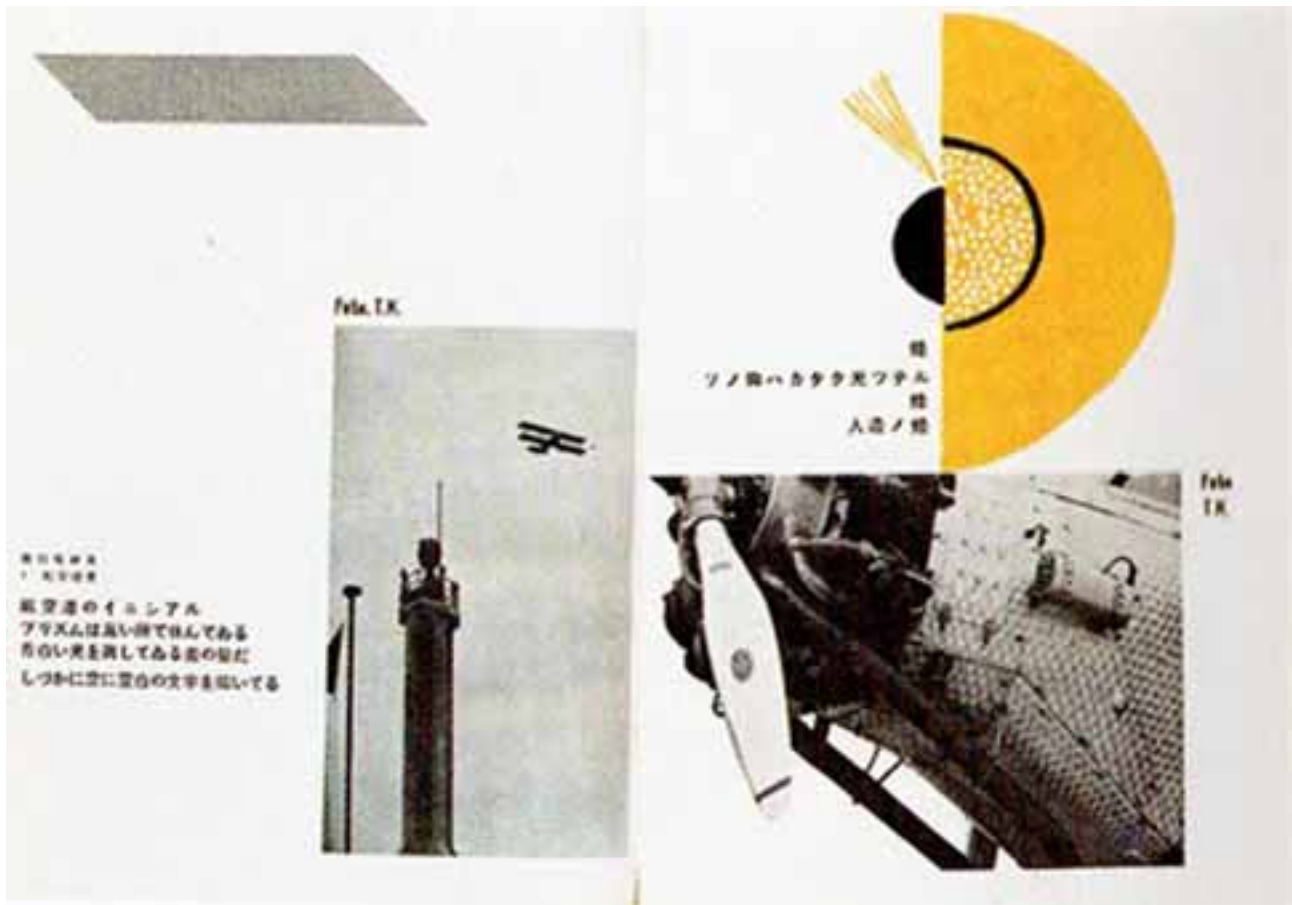
FIRST EDITION of Koshiro Onchi's most famous work, who became a seminal work in Japanese book design.

Onchi Kôshirô is considered one of the leading innovative figures among Japan's twentieth-century artists. He is credited with producing Japan's first purely abstract work *Light Time* in 1915. He produced single sheet prints and book designs, as well as being a poet and art theorist. Perhaps most important, Onchi more or less invented avant-garde book design in Japan.

Central to Onchi's eminence as a book designer was *Hikô kannô* (Sensations of flying).

In 1928, in the wake of Lindbergh's trans-Atlantic flight, he was engaged by a newspaper company to go up in a plane and record his impressions of flight.

Seven years later in 1934, the resulting book, *Hikô kannô*, was published commercially, for which Onchi designed the woodcuts, block-printed covers, and page layouts; selected the photographs taken by Kitahara Tetsuo; and composed the



verses. All told, there were 32 unnumbered pages, printed by Karikome Minoru in double-page layouts with one to three poems per spread along with their accompanying graphic designs.

Elizabeth de Sabato Swinton (in: *Hikô Kannô*, Archives of Asian Art, 1976, pp. 85-100) summarized the achievement of writing, "*Hikô kannô did not present a linear narrative of Onchi's experience.... Facing pages are treated as a single unit in which the poems are related to each other and to the visual composition. Within each thematic group, the double page is an independent unit.... Each composition expresses an emotion confined to a particular moment in Onchi's experience of flight.*" To call *Hikô Kannô* merely a "book" is woefully inadequate. The merging of image and verse into a cycle of expressive responses to a profound personal experience was groundbreaking in Japan.

Ref.: Manfred Heiting- Kaneko Ryuichi, *The Japaneses Photobooks, 1912-1990*, n° 54.

Very nice copy, small traces of glue (tape) on the endpapers, extremely rare with its slipcase.

PHILIP MATTHIESSEN CHANCELLOR

American photographer (1907 - ?)

16

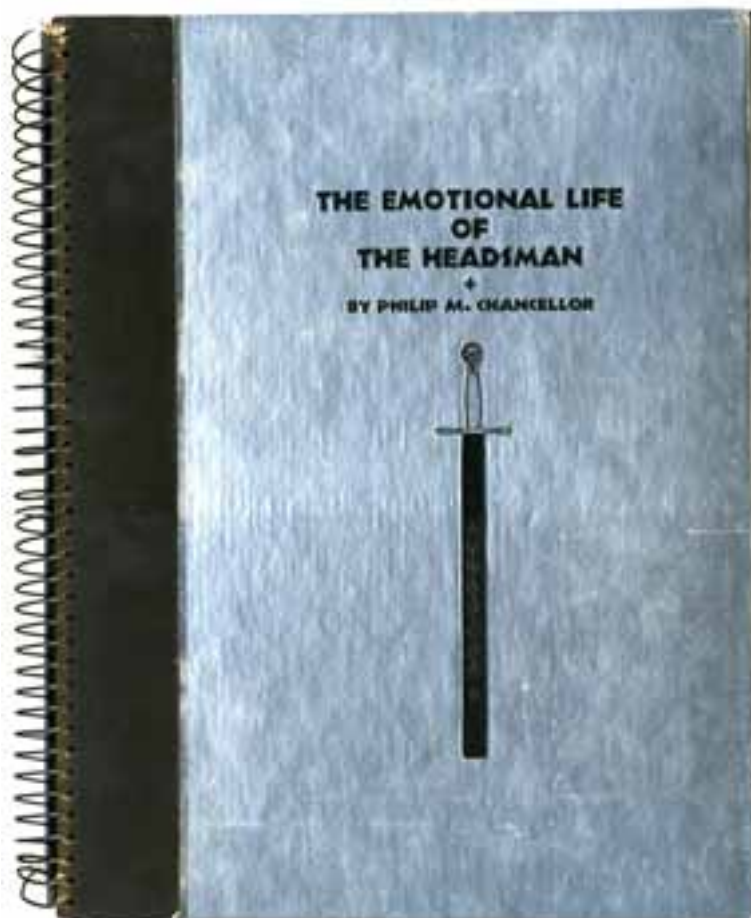
The Emotional Life of the Headsman.

«Geb Gott dem Sünder das ewige leben»

[Printed by Ward Ritchie, Los Angeles, October 1935].

4to. [335 x 255 mm.] of [16] ff. + [13 full-page photographs]. Spiral binding, silver cover, title in black, black slipcase with silver printed title.

9 000 €



FIRST EDITION printed on Ward Ritchie's private presses, in 27 hand-numbered copies, 25 for private use and 2 for legal deposit.

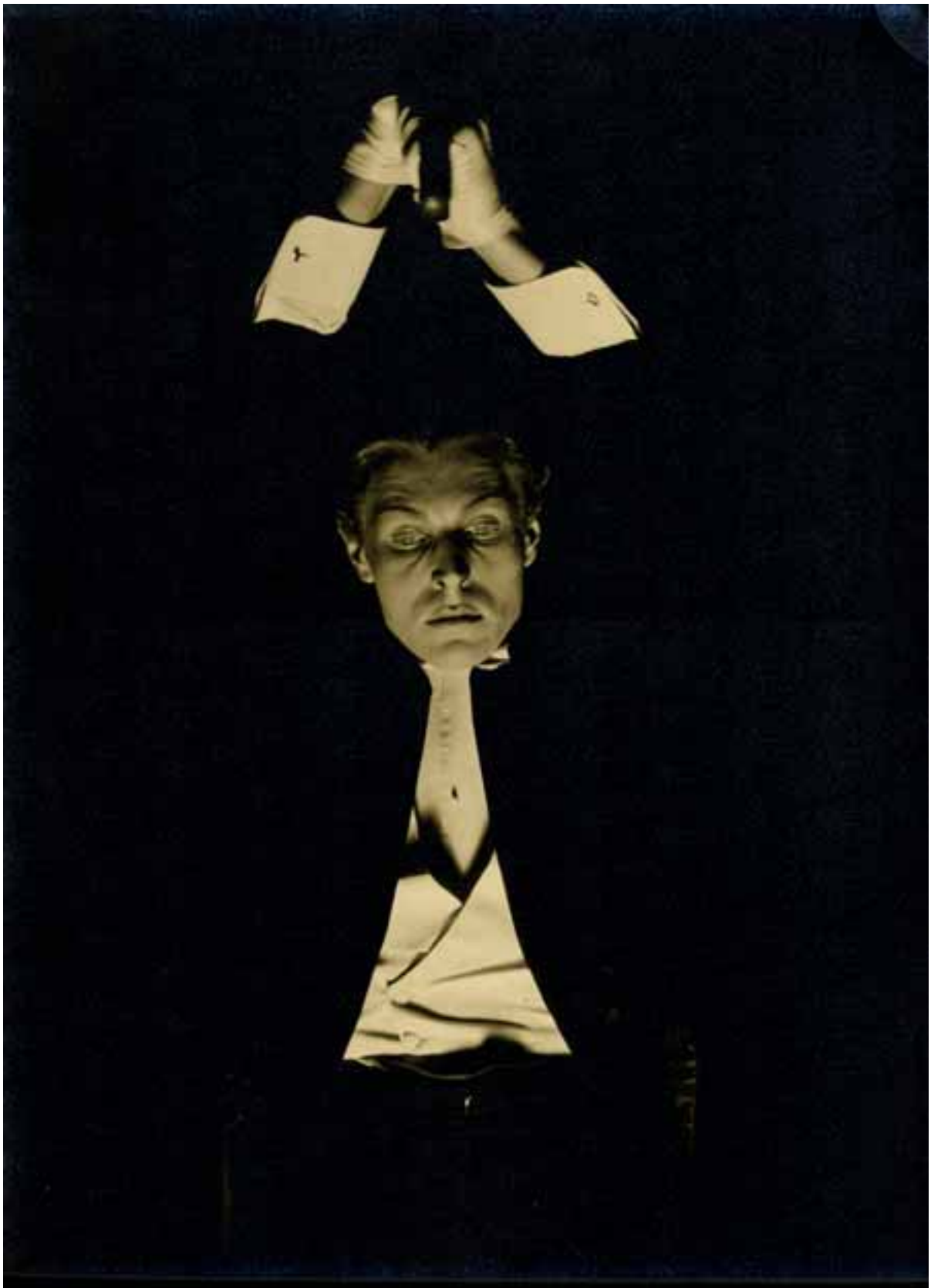
The story is illustrated by 13 original full-page photographs. The title, colophon and legends are printed in palladium on black paper. Copy n°12 with an inscription by the author.

The story of Henker, the Headsman (Executioner) played by Robert Carleton, is a kind of photo-novel or a movie script with 12 sequences: *Henker – Lover – Appointment – Importance – Apprehension – First fee – Man of Achievement – The Friend – Ante Mortem – “Geb Gott dem Sünder das ewige Leben” – Post-Mortem -Pariah – Finis*. In this story everything is symbolic:

alcohol (beer, wine or whisky) present in almost all the scenes, the love of a man, the engraved sword identical to those of the executioners of the Middle Ages in Germany, the execution is paid to the executioner by a sum of 500 RM. (Reichsmark), and the gun in the last scene (of the suicide) is a Luger. Everything and even the date of publication: October 1935 makes this work mysterious.

Little is known about the author of the book, Philip M. Chancellor, except that he was an heir, a millionaire, a photographer and a socialite. And even more curiously, there is no trace of this book in Ward Ritchie's archives.

OCLC 2 copies: Library of Congress and Victoria and Albert Museum, London.



MAN RAY

American artist and photographer (1890 - 1976)

17

Facile. Poèmes de Paul Eluard.

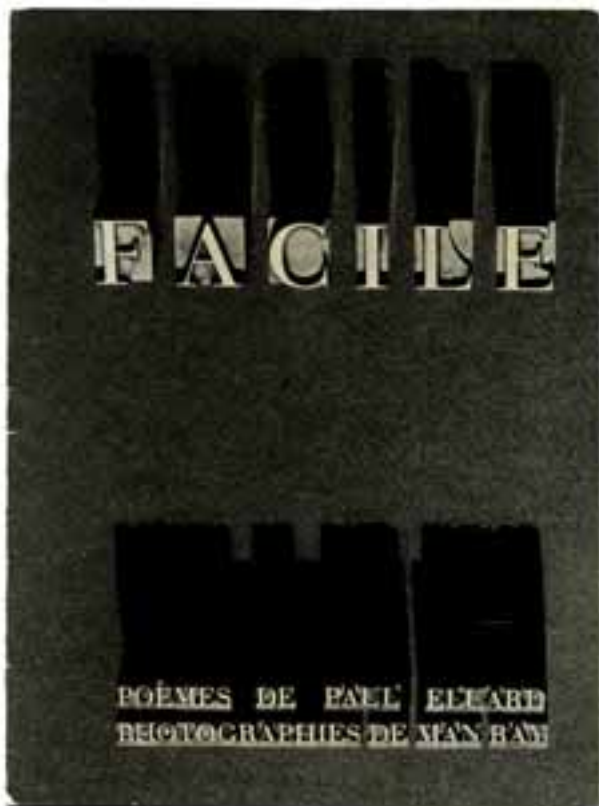
Photographies de Man Ray.

Paris, Edition G. L. M. [Guy Lévis Mano], 1935 [October 24].

8vo. [243 x 180 mm.], [28] pp.

In sheets, folded paper cover protected by crystal paper, front cover with a photographic montage. (Protected by a black slipcase and chemise by Devauchelle).

7 500 €

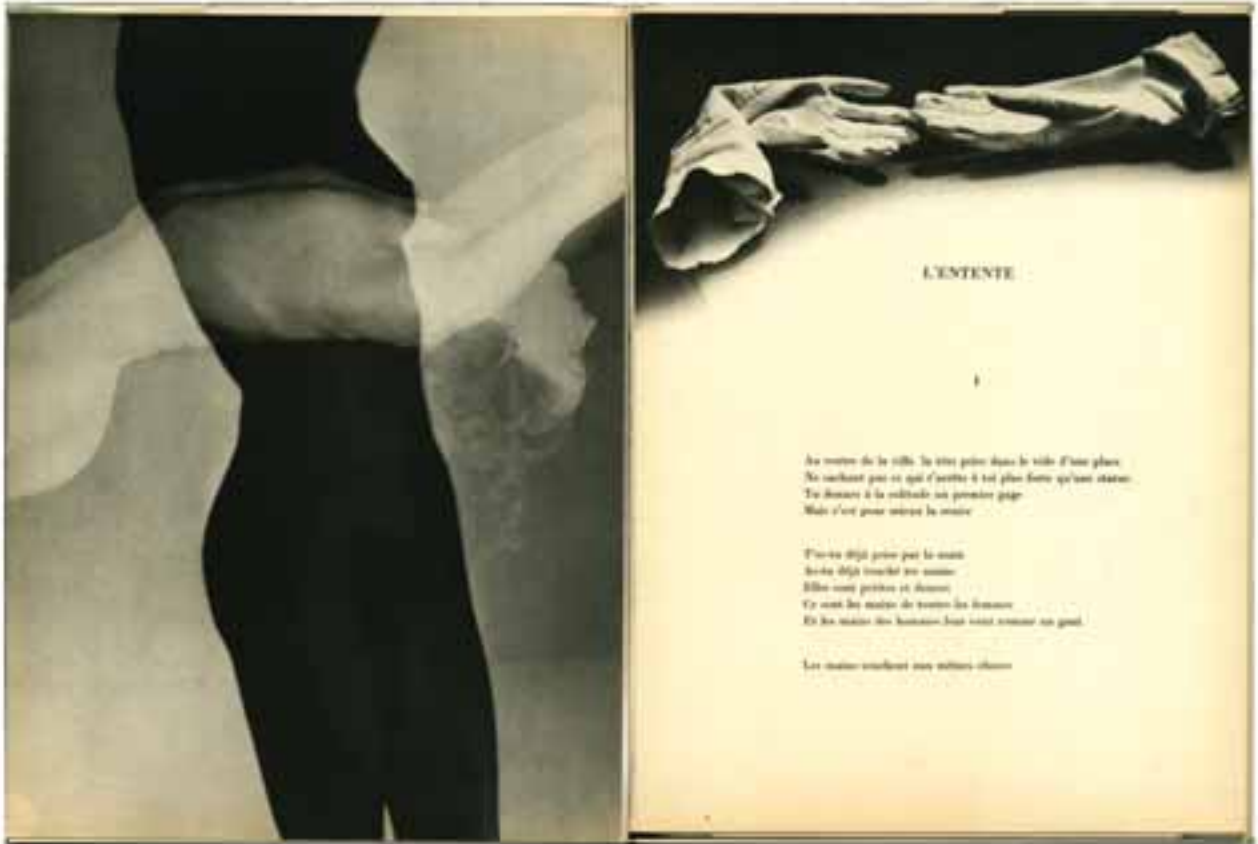


FIRST EDITION.

First print of the 13 photographs in and out of text (including the cover), reproduced in rotogravure.

One of the most important works in the photobook canon: "Although Man Ray participated in and produced hundreds of fruitful collaborative works in his life, *Facile* must be ranked among the most successful. The book combines Paul Éluard's love poems to his wife Nusch with Man Ray's photographs of her in an extremely elegant design, integrating Man Ray's solarized, superimposed, double-exposed and negative images into the page spreads in a way that makes image and text

appear to intimately embrace. It is a fluent but not at all facile collaboration between the poet, the photographer, the model and muse, and the publisher Guy Lévis Mano. Nusch Éluard had become one of Man Ray's most important models... and was also one of Picasso's favourite models. She had just married Éluard the previous year. The Éluards remained in Paris throughout World War II and were very active in the Resistance. In 1943 they were forced to hide out in the Saint-Alban psychiatric hospital, where, weakened and demoralised, Nusch Éluard died of exhaustion in 1946. In *Facile*, she lives" (Roth).



Ref. : Riva Castelman, *A Century of Artists Books*, Moma, N.Y. 1995, p. 183 - Witkin, *The Photograph Collector Guide*, p. 186. - J.-C. Lemagny, *Histoire de la photographie*, p. 122- 123. - *Regards sur un siècle de photographie à travers le Livre*, n° 48. - Andrew Roth, *The Book of the 101 books*, p. 86-87. - Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 104- 105. - Hasselblad Center, *The Open Book*, p. 118-119. - M.+M. Auer, *Collection*, p. 217. - Bouqueret, Christian, *Paris, Les livres de photographies 1920-1950*, p. 152-153.

ONE OF ONLY 200 NON-COMMERCIAL COPIES. THIS ONE ALSO INSCRIBED BY BOTH MAN RAY AND PAUL ÉLUARD TO GASTON GALLIMARD THE GREATEST FRENCH PUBLISHER OF THE TWENTIETH CENTURY.

Gaston Gallimard was the first publisher of Paul Éluard during his literary debut, but also of *La Révolution Surréaliste*, of the magazine *Voilà*, of *Banalité* by Roger Parry, of *Nadja* and *l'Amour fou* by Breton, of which Gallimard "*L'invisible et très présent ami*" published most of his literary and poetic work.

GEORGES HUGNET

French graphic artist (1906 - 1974)

18

La Septième face du dé.

Poèmes - Découpages. Couverture de Marcel Duchamp.

Paris, Éditions Jeanne Bucher, [May 25] 1936.

4to. [294 x 215 mm.], [90] pp.

Sewn in the Chinese style using black threads, cover original green wrappers by Duchamp with mounted embossed photographic reproduction of 'Why Not Sneeze Rose Sélavy?' and pictorial title composed of vignettes and names from the Surrealist pantheon. (Protected by the original slipcase and chemise, half-tan morocco, decorated spine).

25 000 €

FIRST EDITION printed in green and black, adorned by the author with 20 pages of collages, 14 of which are enhanced with color. Cover by Marcel Duchamp.

Edition of 270 copies; 24 author's copies marked from A to Z. Plus a few copies marked H.C.

Georges Hugnet was an artist, poet, historian and publisher associated with French Surrealism. Born in 1906, he was too young to be part of the Dada movement, but his work is very much indebted to Dada and he met many of the central figures of the Parisian avant-garde, including Marcel Duchamp, Joan Miró, Pablo Picasso, Man Ray and Tristan Tzara. In the late 1920s and early 1930s, Hugnet collaborated with writers and artists including Gertrude Stein and Jean Cocteau on various publications, but it was the 1936 book of his own poetry and collages, *La septième face du dé* (The seventh face of the die), that became his best-known work.

The cover of *La septième face du dé* was designed by Duchamp and features a photograph of his ready-made *Why not sneeze Rose Sélavy?*, 1921, above the title. In the book Hugnet describes something impossible: an additional side or dimension to the six-sided die. This typically Surrealist conundrum sets the tone for the following twenty chapters, each of which features one of Hugnet's poems and an accompanying collage. This type of collage, which combines text with images cut from newspapers and magazines, creates new meanings through unexpected juxtapositions. Like many Dadaists and Surrealists, Hugnet exploited this technique for its potential to disrupt and subvert social conventions and norms. Many of the collages are explicitly sexual: photographs of women's bodies are cut up into fragments, becoming fetishised through the repetition, layering and juxtaposition of



body parts and objects. Text fragments are positioned within and around the pictures, and the final composition is reproduced as a collotype in the book. The poems on the adjacent page are also 'collaged', combining words into nonsensical phrases, such as 'perfumed eyes' and 'his insolence was the snow of his blood'. (Dr Petra Kayser, Curator, Prints and Drawings, National Gallery of Victoria (in 2015).

ONE OF THE AUTHORS' COPIES MARKED H.C. PRECIOUS COPY INSCRIBED WITH A POEM BY GEORGES HUGNET TO THE FAMOUS PUBLISHER ALBERT SKIRA :

à Albert Skira

Entre l'image et le mot
l'anecdote et la phase
qui ne sont plus qu'un
la métaphore se meurt
en témoignage d'amitié
Georges Hugnet 1936.



Albert Skira was the publisher who invented the modern art book. In 1933, Skira contacted André Breton about a new journal, which he planned to be the most luxurious art and literary review the Surrealists had seen, featuring a slick format with many color illustrations. Skira's restriction was that Breton was not allowed to use the magazine to express his social and political views. Later that year *Minotaure* began publication, and continued until 1939. In addition to *Minotaure* Skira published several volumes of literature and poetry in the 1930s, both classic and contemporary, that prominently featured original prints by major artists of the time including: *Les Métamorphoses* by Ovid, illustrated by Pablo Picasso in 1931; *Poésies* by Stéphane Mallarmé, by Henri Matisse in 1932; *Les Chants de Maldoror* by Isidore Lucien Ducasse by Salvador Dalí published in 1934. Les artistes les plus célèbres de l'époque

l'ont honoré de leur amitié : André Breton, André Malraux, Paul Éluard, Jacques Prévert, Louis Aragon, Eugène Ionesco, Pablo Picasso, Henri Matisse, Salvador Dalí, Alberto Giacometti.

Joint the loose sales prospectus / publication announcement sheet for Georges Hugnet's *La Septième Face Du Dé Poèmes-Découpages*. Aux Editions Jeanne Bucher, 1936.

AN EXTRAORDINARILY BRIGHT, CLEAN, FRESH COPY, FIRMLY BOUND AND WITHOUT ANY DEFECTS.

ALBERT WILLIAM MORTENSEN

American photographer (Park City, Utah, 1897 - Laguna Beach, California, 1965)

19

Pictorial photography. William Mortensen.

[Laguna Beach, 1936].

Folio, [310x 225 mm.] of 25 photographs mounted on loose sheets in black half-cloth portfolio, red marbled paper plates, printed title label, black laces.

30 000 €

SET OF 25 ORIGINAL SILVER MOUNTED PRINTS OF DIFFERENT FORMATS, ALL SIGNED AND TITLED IN PENCIL BY THE ARTIST ON THE SHEET AND SOMETIMES TITLED ON THE PHOTOGRAPH.

Five of these photographs will be reprinted in *Monsters & Madonnas* in 1936: *Johan the Mad* [1931] format 180 x 143 mm. Signed. - *Youth* [1930] format 190 x 126 mm. Signed. - *Nude study* [1933] format 180 x 140 mm. titled and signed. - *Human relations* 1932, format 180 x 150 mm. Signed. - *Preparation for the Sabbot* [1927] format 185 x 143 mm. titled and signed.

From the late 1920s to the 1950s, William Mortensen was one of the most famous and celebrated photographers in America. However, his subject matter – which veered towards the savage, indecorous, gothic and grotesque – as well as his use of montage and illustration, made him a pariah among the puritanical new guard in photography, led by Ansel Adams, who tried to write him out of history.

Working in Hollywood, he shot many of the leading stars of his day: Rudolph Valentino, Lon Chaney, Fay Wray, Jean Harlow, Clara Bow and Peter Lorre all submitted themselves to the gaze of his lens. At the height of his fame, his images were published in *Vanity Fair*, he had a weekly photography column in the *Los Angeles Times*, and he wrote a series of bestselling instructional books.

Over the past decade, Mortensen has enjoyed a revival and his photography is seen as seminal considering the advances in concepts and techniques in digitally manipulated photography and an ever-perpetuating public enthusiasm and appreciation in gothic and occult themes and the silent film era.

As a result of the resurgence of appreciation for his works, William Mortensen is now considered to be one of America's - and history's - greatest visionary photographic artist.





ROLAND PENROSE

British artist and photographer (1900 - 1984)

20

The Road is Wider than Long.

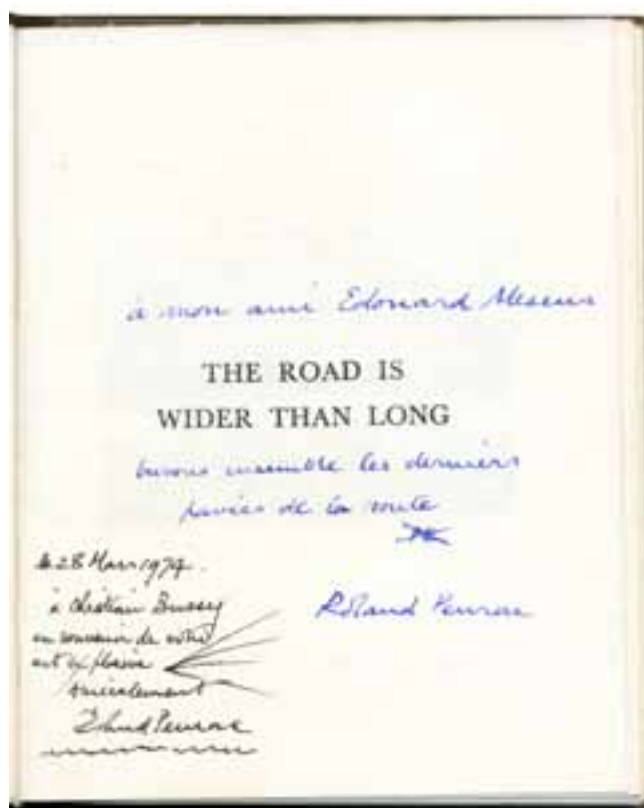
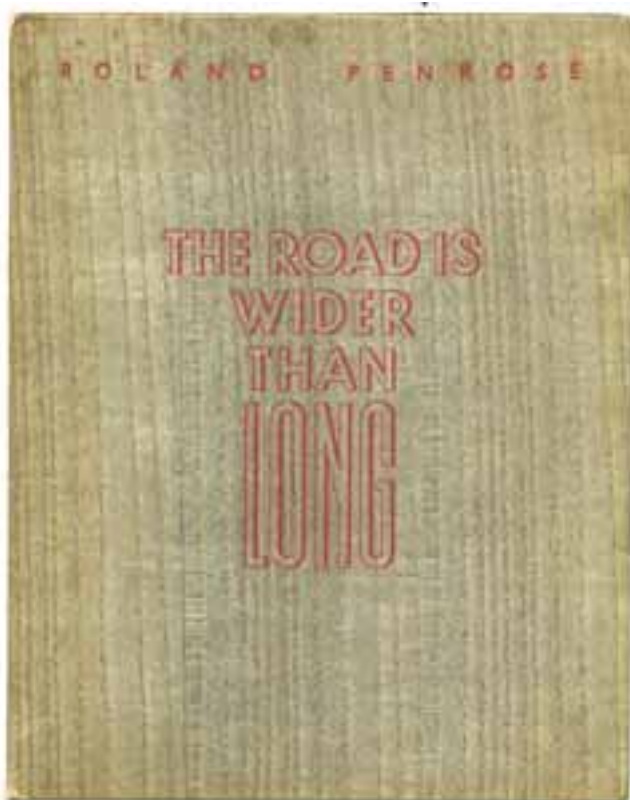
An Image Diary from the Balkans July-August 1938 by Roland Penrose.

London, [Bradley Press from] London Gallery Editions, (July 1939).

12vo. [215 x 170 mm.] of [52] pp.

Hardcover in thin board covers designed by Hans Bellmer with faux wood-grained boards and red lettering on the front cover and spine.

25 000 €



FIRST EDITION published in the series: Series of Surrealist Poetry edited by E. L. T. Mesens, No. 1. Text, drawings and illustrations of 38 photographs by British artist Roland Penrose (London, 1900 - 1984).

The Road is Wider than Long is a paradoxical artist's book. At once documentary and poetic, travelogue and lyrical production, it is composed of free verse, typographic poetry, "collaged papers" and photographs. In 1938, Lee Miller and Roland Penrose, new lovers, embarked on a journey through the Balkans together. According to Penrose's own later account in the preface he wrote to a reprint of the book in 1979, the moment he left Lee Miller and hastily boarded an Orient-

Express train was the moment that he conceived of *The Road is Wider than Long*. The book was supposed to be a setting for the precious memories he kept of this particular 1938 summer.

Edition of 510 copies, including 10 on Millbourn hand-made paper with an original drawing, coloured and signed by the artist and 500 copies on Art paper, all hand-numbered.

Printing these deluxe copies proved difficult as the embossed paper did not fully integrate the off-set lithographs. Penrose consequently decided to cut the pictures from a number of normal copies and paste them into the deluxe copies. He also decorated the head copy with drawings.

ONE OF 10 SPECIAL COPIES on Millbourn hand-made paper (No. 3) WITH AN ORIGINAL COLORED DRAWING ON AN ORIGINAL PHOTO, 'Blue Red', TWO ORIGINAL PHOTOGRAPHS FORMING THE ENDPAPERS.

PRECIOUS COPY INSCRIBED BY PENROSE TO THE BELGIAN SURREALIST ÉDOUARD MESENS, with whom he had opened the London Gallery on Cork Street in 1936 : "*à mon ami Edouard Mesens - - Buvons ensemble les derniers pavées de la route*". Accompanied by a second dispatch to Christian Bussy. THE COPY IS EMBELLISHED WITH 10 SMALL ORIGINAL DRAWINGS FORMING ILLUMINATIONS.



ROLAND PENROSE

British artist and photographer (1900 - 1984)

20b

Original photographs for: *The Road is wider than long.* [Balkans, 1938].

Set of 8 original silver mounted prints of different formats, used by the printer to made the book.

8 000 €



**Remarkable collection of 8 original prints of the photographs illustrating
«The Road is wider than long.»**

They were part of the traveling exhibition "L'Amour fou: Photography and Surrealism" in 1985-1986 at the Corcoran Gallery, the San Francisco Museum of Modern Art, the Centre Georges Pompidou and the Hayward Gallery.



MANUEL ALVAREZ BRAVO

Mexican photographer (1902 - 2002)

21

Exposición Internacional del Surrealismo.

Enero-Febrero 1940.

Mexico, D. F., Galería de Arte Mexicano, 1940.

Large 8vo, [267 x 160 mm.] from [26] pp.

Stapled, illustrated cover. (Protected by a black slipcase and chemise by Devauchelle).

12 000 €

FIRST EDITION OF THE FAMOUS CATALOGUE OF THIS SURREALIST EXHIBITION IN MEXICO CITY.

Organizers: André Breton, Wolfgang Paalen, Cesar Moro, including, many reproductions of works by Dali, Duchamp, Frida Kahlo, Masson, Ernst, Paalen, Man Ray, Picasso, Bellmer, etc. Cover illustrated with a photograph by Alvarez Bravo. Text is in both Spanish and English.

Joint: Catalogue of the Surrealist exhibition in Santiago de Chile, December 1941. A loose sheet printed on both sides with two poems by Jorge Caceres and Braulio Arenas.

The first and foremost public event dedicated to surrealist art – the International Exhibition of Surrealism held in Mexico City in 1940.

During André Breton's journey to Mexico in 1938, Breton visited Trotsky and met many Mexican artists and intellectuals, most notably the couple of artists Diego Rivera and Frida Kahlo. Breton was visibly inspired by these encounters.

Back in France in 1939, Breton further organized the exhibition *Mexique* at Galerie Renou et Colle in Paris, and poured his impressions of the country into a widely read text published in *Minotaure*: "*Souvenir du Mexique*".

On the other hand, Breton also welcomed the opportunity to extend the influence of surrealism to Mexico.

Breton's trip to Mexico and its reverberations throughout the French art scene interested other surrealist artists who visited Mexico or settled there temporarily or permanently.

Among these artists were Benjamin Péret, Remedios Varo, Leonora Carrington, Alice Rahon, Wolfgang Paalen, and César Moro. It is thanks to the presence of Paalen and Moro in Mexico that the project of the 1940 International Exhibition of Surrealism was born.



The exhibition was organized by the Peruvian poet and painter César Moro and the Austrian artist Wolfgang Paalen, at that time enthusiastic surrealists close to Breton's inner circle.

It opened on 17 January 1940 at the Galería de Arte Mexicano (GAM), which by virtue of this exhibition became the preeminent private art gallery in Mexico City.

***Precious copy inscribed by Wolfgang Paalen to ANDRÉ BRETON,
organizer of the exhibition together with César Moro and Wolfgang Paalen.***



According to the exhibition catalogue, the exhibition featured 108 pieces of contemporary art by fifty-one artists.

The exhibition notably featured two sections: one focused on international artists and the other on Mexican artists.

A vivid debate ensued, for example, around the inclusion of Diego Rivera, Frida Kahlo, and Manuel Álvarez Bravo in the international section alongside the works of Giorgio de Chirico, Yves Tanguy, Max Ernst, and Marcel Duchamp, sent to Mexico by Breton, rather than around the choices for the Mexican section that featured diverse artists such as Agustín Lazo, Carlos Mérida, Manuel Rodríguez Lozano, and Antonio Ruiz.

The four photographs presented in the exhibition by Manuel Álvarez Bravo were not specifically made for the display, but were earlier works from the period between 1931 and 1935. Nonetheless, Breton asked Álvarez Bravo to contribute an exclusive image for the cover of the exhibition catalogue.

PAUL STRAND

American Photographer (New York, 1890 - Orgeval, 1976)

22

Paul Strand. 1. Photographs of Mexico.

[New York, Virginia Stevens, 1940].

Folio [405 x 320 mm.] of 4 pp. 20 photogravures. Portfolio-sized slipcase, stamped cloth, contents loose as issued.

30 000 €

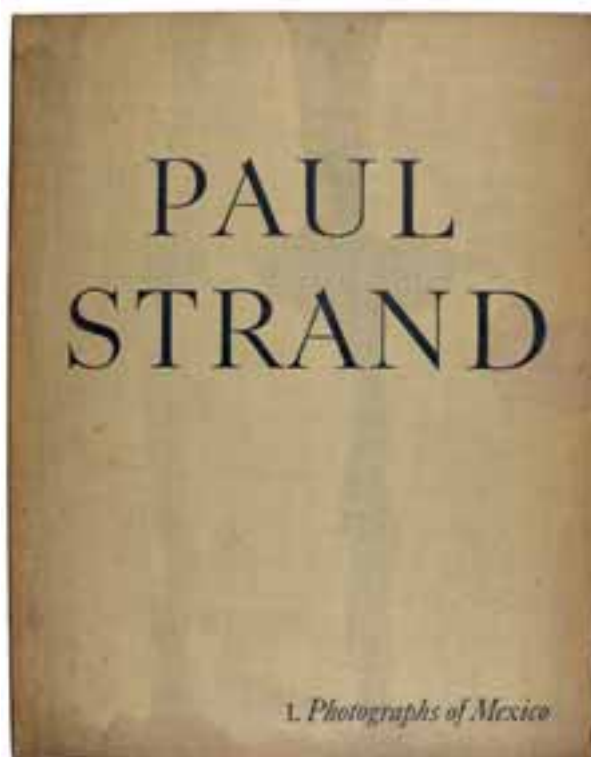
FIRST EDITION AND FIRST PRINTING OF THE 20 ORIGINAL PRINTS WITH THE COLOPHON SIGNED, IN INK, BY STRAND. Introduction by Leo Hurwitz.

Edition of 250 numbered and signed copies.

This portfolio is one of the most potent and impressive collections of fine photogravure ever produced. Strand's photographs, taken during an extended stay in Mexico in 1932, sensitively depict the country's streets, architecture, religious statuary and inhabitants. Such post-revolutionary subjects also appeared in the work of contemporaneous Mexican painters such as Diego Rivera.

The photogravures in *Photographs of Mexico* were printed by The New York Photogravure and Color Company of NYC in an edition of 250 copies. A heavy Damar varnish was applied over the images, which in most cases has since darkened. In 1967, Strand reissued the work as *The Mexican Portfolio*, in a larger edition printed by Andersen Lamb Company, of Brooklyn, and with a varnish that has not yellowed. Both editions were printed by the most skilled gravure pressmen of the time, producing flawless photogravures that are rich and extremely detailed.

Paul Strand is considered one of the most significant photographers of the 20th century. His breakthrough work in the 1910s heralded photography's importance as a modern art form. Early in his career he broke from the soft, impressionistic Pictorialist style to produce among the first abstract images made with a camera. His questioning attitude led him to radically change his work multiple times in his career, always with the highest ambitions for the quality of his photographic prints. In 1932, Carlos Chavez, the director of the fine arts department at the Secretariat of Public Education in Mexico, invited Strand to Mexico. At this time, the Mexican government was concerned with demonstrating a national culture that was reflective of a burgeoning, modern, twentieth-century Mexico. In light of this, Chavez invited Strand to document the new social and physical environment. Over the next two years, Strand travelled around Mexico photographing churches,



religious imagery, local communities, and the land. Completely enraptured by Mexican culture, Strand ended his trip with over 175 negatives and 60 platinum prints. Strand selected 20 of these images for his 1940 *Photographs of Mexico* portfolio. (Victoria and Albert Museum, London 2017).

Not in Andrew Roth, *The Book of 101 books*, Martin Parr & Gerry Badger, *The Photobook*, and Hasselblad Center, *The Open Book*.



LAURE ALBIN-GUILLOT

French photographer (1979 - 1962)

23

Paul Valéry. *La Cantate du Narcisse.*

Vingt images photographiques de Laure Albin Guillot

[Paris, Imprimerie Artra, January 29 1942]

Folio, [298 x 240 mm.] of [6], 41, [3] ff. + [20 ff. and 20 photos].

Binding mahogany wood edges, first cover illustrated with a narcissus painted with a stencil, different on each copy, bound by ribbons of brown fabric, in a slipcase.

15 000 €

FIRST ILLUSTRATED EDITION of this text written by Paul Valéry in 1938 (not to be confused with *Narcisse*, written in 1926).

20 original photographs, pigment prints, Fresson process, all signed in pencil by Laure Albin-Guillot, accompanied by pale green paper snakes with a printed quotation from the text.

A successful portraitist and pioneer of microphotography, Albin-Guillot combined the lighting and soft edges of Pictorialist photography with a modernist approach to theme and composition.

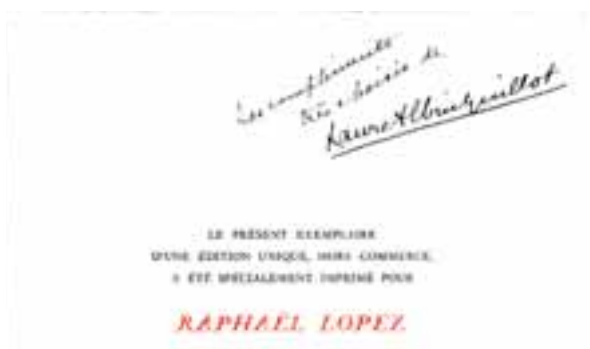
This edition printed in 1942, of the poem "*La Cantate du Narcisse*" ("The Song of Narcissus") by her friend Symbolist poet Paul Valéry, continues her exploration of the nude. Laure Albin-Guillot was the first in the 1930s to do so.

According to Christian Bouqueret, "*la photographie de nu masculin semble encore être un sujet impossible dans les années trente. Publié ou exposé, un nu photographique ne doit laisser apparaître ni pilosité, ni organes sexuels. Aussi Laure Albin-Guillot, pour ne pas être confrontée à la retouche, renonce-t-elle aux vues frontales et évite-t-elle, lorsque le modèle est en pied et de profil, toute correction post-photographique grâce à un savant travail de recadrage. (...) Elle est de ceux, assez rares, qui ont contribué, entre les deux guerres, à structurer en profondeur le regard moderne, à enrichir un vocabulaire si souvent stéréotypé et à apporter à cet art naissant et encore fragile une rigueur dont il ne saurait plus se passer sans faillir.*"

Ref.: Christian Bouqueret, *Paris, Les livres de photographies 1920-1950*, p. 188-191. - Christian Bouqueret, *Laure Albin-Guillot ou la volonté d'art*, Paris, Marval, 1996.



Extremely rare and unique edition, printed in only 30 copies on vellum from Rives all numbered and nominative. Copy (n° 28) inscribed by Laure Albin-Guillot to Raphaël Lopez.





MANUEL ÁLVAREZ BRAVO

Mexican photographer (1902 - 2002)

24

Manuel Álvarez Bravo. Fotografías.

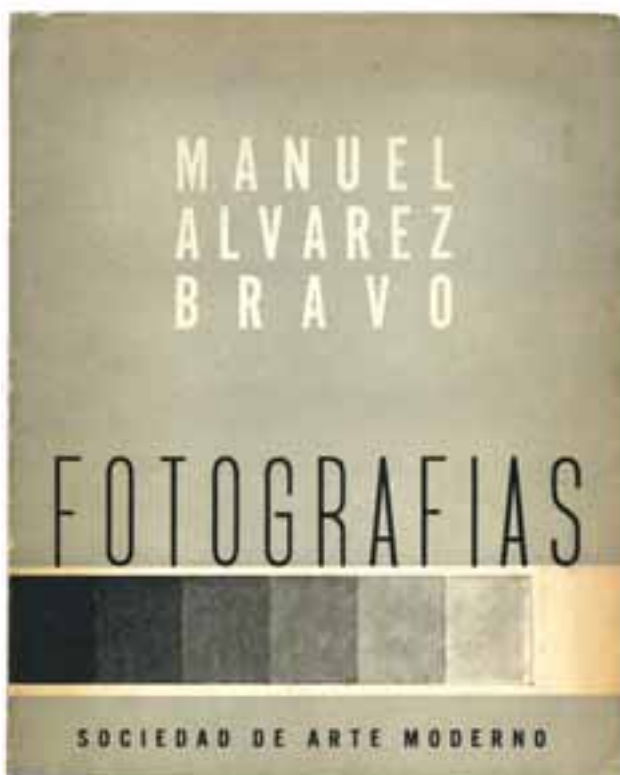
Tercera exposición de la Sociedad de Arte Moderno.

Mexico, Sociedad de Arte Moderno, julio de 1945.

4to. [276 x 220 mm.] of 96 pp.

Softcover, printed cover. (Protected by a black slipcase and chemise by Devauchelle).

35 000 €



FIRST EDITION of this catalogue published on the occasion of Álvarez Bravo's influential 1945 exhibition, which explored the quality of "Mexicanidad" and helped set the agenda for a generation of Latin American photography. It is illustrated of 30 full-page photographs, in black and white, with captions on the opposing pages.

Includes a series of critical texts on the esteemed photographer, from the likes of Diego Rivera and Gabriel Figueroa, along with a statement by the artists, biographical text, a portrait of Álvarez Bravo by his wife Doris Heyden p. 27, a timeline of the history of photography, and a descriptive catalogue of the 109 photographs on display in the exhibition. Text in Spanish.

Edition of 1000 copies, including a special edition of 115 numbered and signed copies, with 3 original silver print by Álvarez Bravo, format 170 x 125 mm.

Manuel Álvarez Bravo entered the Mexican intellectual milieu in the 1920s and in 1923 made the acquaintance of the photographer Hugo Brehme. He then met Edward Weston and Tina Modotti, who had recently moved to Mexico City, and met Henri Cartier-Bresson and André Breton, with whom he became friends. Detached from any movement, he thus mingled with the circles of painters, writers, intellectuals and activists who, from Trotsky to Frida Kahlo and Diego Rivera, made up the dynamic art scene of Mexico City. A true humanist and apolitical artist, Manuel Álvarez Bravo quickly established himself in the world of modern photography and defined his own photographic aesthetic, in which Mexico City and its people became the main subject of his photographs. (Olivia Speer).

Ref.: Parr & Gerry Badger, *The Photobook*, vol. II, p.98. - M.+M. Auer, *Collection*, 2007, p. 310. - Horacio Fernández, *Photography books from Latin America*, pp. 42-43.



**One of the very rare 115 numbered and signed copies (n° 10)
with 3 ORIGINAL SILVER PRINTS BY ÁLVAREZ BRAVO:
*El ensueño - Luz restirada - Día de Todos Muertos.***



© Manuel Álvarez Bravo, *El ensueño*, 1931.

MAN RAY

American artist and photographer (1890 - 1976)

25

To Be Continued, Unnoticed. Some papers

by Man Ray in connection with his exposition December 1948.

Beverly Hills, Published by the Copley Galleries, 1948.

4to. [308 x 227 mm.], 16 pp.

In pink and yellow leaves, under a blue and yellow double cover with a cut-out on the front cover. (Protected by a folder case with a cut-out and plexiglass, by Alain Devauchelle).

28 000 €



FIRST EDITION of this catalogue published on the occasion of the exhibition 'Shakespearean Equations' at the Copley Gallery from 14 December 1948 to 9 January 1949. Text, illustrations and layout by Man Ray.

The text 'A Note on the Shakespearean Equations' is dedicated to André Breton : *...My dear Andre, ...Whatever our divergences have been, I feel our make-up and our continuity (as we say here in Hollywood) has been unaffected ; I draw this conclusion from the dedication to me in your last book : I am, you say, « the same as I found you in 1920, the rest is misery ».* Always yours sincerely. Man Ray.

Edition of 275 copies. The first 125 contain a photograph printed on paper, numbered and signed by Man Ray.

Enclosed THE INVITATION, illustrated white double sheet, with the exhibition catalogue [270 x 205 mm.] with the stamp: *Visit Café Man Ray one nite Only Dec. 13, 1948 - French Cuisine - American Cocktails.*



PRECIOUS COPY OFFERED TO ANDRE BRETON WITH A SIGNED AND DATED AUTOGRAPH ON THE BACK OF THE COVER AND THE PHOTOGRAPH NUMBERED 000/125 and signed in red pencil.

*a André Breton
suite et commencement - pas la fin
Man Ray
Hollywood le 13 Dec 1948*



HANS BELLMER

German artist and Surrealist photographer (1902 - 1975)

26

Les jeux de la Poupée, illustrés de textes par Paul Éluard.

"G.B.M.Z." [Marcel Zerbib], Paris, les Éditions premières [November 30, 1949].

Small 4to. [245 x 182 mm.] 86 pp.

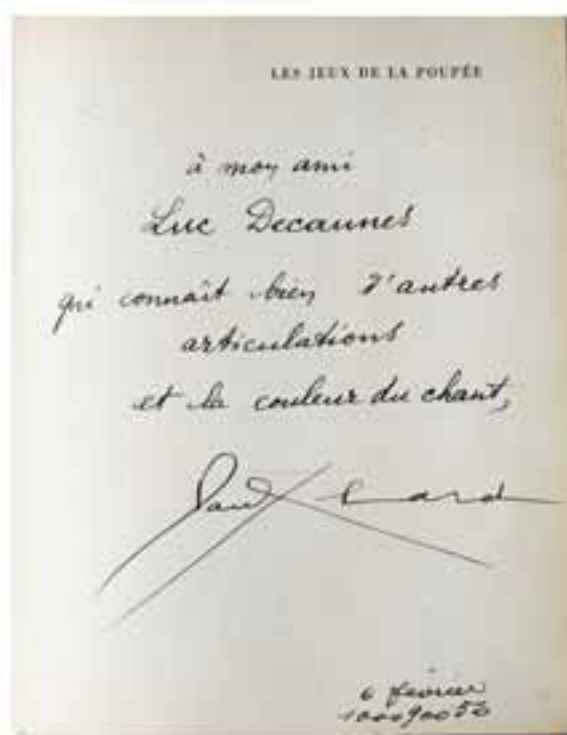
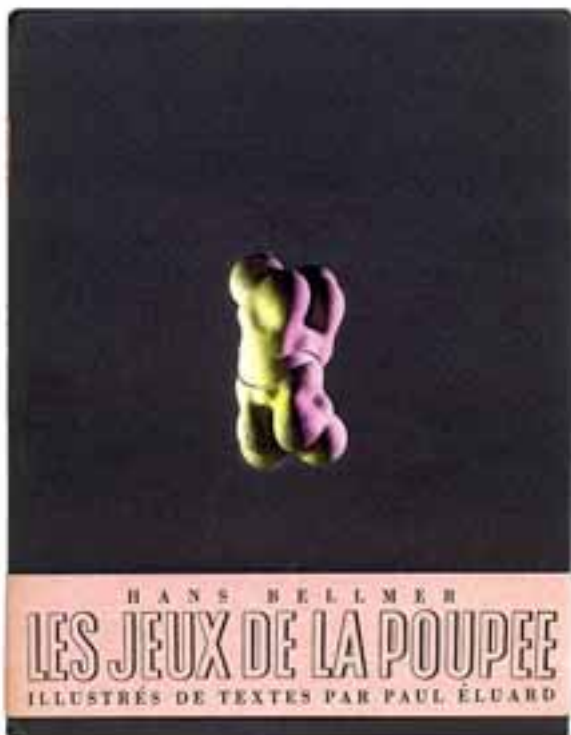
Softcover, black cover, front cover illustrated with an original photograph cut out and paste on the front cover, pink publisher's wraparound band with title, piece of pink paper with the title pasted on the spine. (Protected by a slipcase and chemise by Alain Devauchelle).

36 000 €

The copy of Luc Decaunes, son-in-law of Paul Éluard

One of the 120 copies signed by the artist (n° 20), inscribed by Paul Éluard: « à mon ami Luc Decaunes qui connaît bien d'autres articulations et la couleur du chant, Paul Eluard, 6 février 100090050 »

Luc Decaunes, French poet and writer, (1913-2001) frequented the Surrealists, notably Louis Aragon, Tristan Tzara, and Paul Éluard. He became Eluard's son in law by marrying his daughter Cécile.



One of the most disturbing photography books

FIRST EDITION ILLUSTRATED BY HANS BELLMER (and the third time Eluard's text was edited) of which the artist made the entire model and layout.

17 original photographs by Bellmer, 2 of which were cut out and laminated on the cover and title, and 15 original photographs outside the text, with 6 sketches reproduced from the preface. The photographs, prints with silver salts, were enhanced by hand with aniline dye.

Photographs of the second Doll taken in the fall of 1935 in the desolate garden of her parents' property, in unmade beds, in the abandoned attic, on stairs that seem to lead nowhere. Bellmer coloured them by hand and thus gave them an even more magical atmosphere, more in line with his wishes.

Limited edition of 142 copies on Crèvecœur du Marais vellum. All are signed by the author in pencil at the justification.

"Undoubtedly a major achievement of the pornographic imagination, arguably an honest, authentic, even moral art".

(Martin Parr & Gerry Badger).



Bellmer's dolls. At the dawn of Nazism, a performance of Hoffmann's fairy tale in which the Coppelia doll plays the main role provoked a revelation in Bellmer: he wanted to build an artificial girl, whose ball joints would be at the heart of his structure. He develops a body of work that plays on desire by photographing the doll in poses and places where it becomes provocative – and disturbing at the same time. After *Die Puppe* illustrated in 1934 with 10 black-and-white photographs, Bellmer made these other photographs in the years 1936-1937 by staging a more abstract articulated doll. Envisaged as early as 1936, Éluard's fourteen prose poems were composed in 1938, based on a set of photographs he had selected. First published in 1939 as a reprint of the magazine *Messages*, then in 1942 in *Le Livre ouvert II*, These poems are reprinted for this third edition, with passages that had been removed. The edition was originally intended to be published by Zervos at *Cahiers d'art*, but it finally saw the light of day in 1949 at *Éditions Premières*, owned by the art dealer Heinz Berggruen.

The Preface, "*Notes au sujet de la jointure à boule*", written in German by Bellmer in 1938, was translated in collaboration with Georges Hugnet.

"Fifteen original photographs (14 x 14 cm), all hand-coloured, are pasted in a fixed location on the front of the pages, as in the 1936 models. The Doll manifests her incessant metamorphoses: a proliferation of bluish balls hugging a hoop, legs bristling in a bush at night or in a red-speckled bundle hanging from a hanger. Éluard's poems, very brief, are reproduced at the edge of the images, like captions, incisives, scholia—or even the intertitles of a silent, colorized film, whose photograms would follow one another on the screen of the page." (Ji-Yoon Han).

Ref.: Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 106-107. - Ji-Yoon Han, "*La Poupée de Bellmer : variations éditoriales sur le montage d'une série photographique*", Proceedings of the conference *Photolittérature, littérature visuelle et nouvelles textualités*, NYU, Paris, 26 & 27 octobre 2012.

WILLIAM KLEIN

Franco-American photographer (1928 - 2022)

27

Life is Good & Good for you in New York.

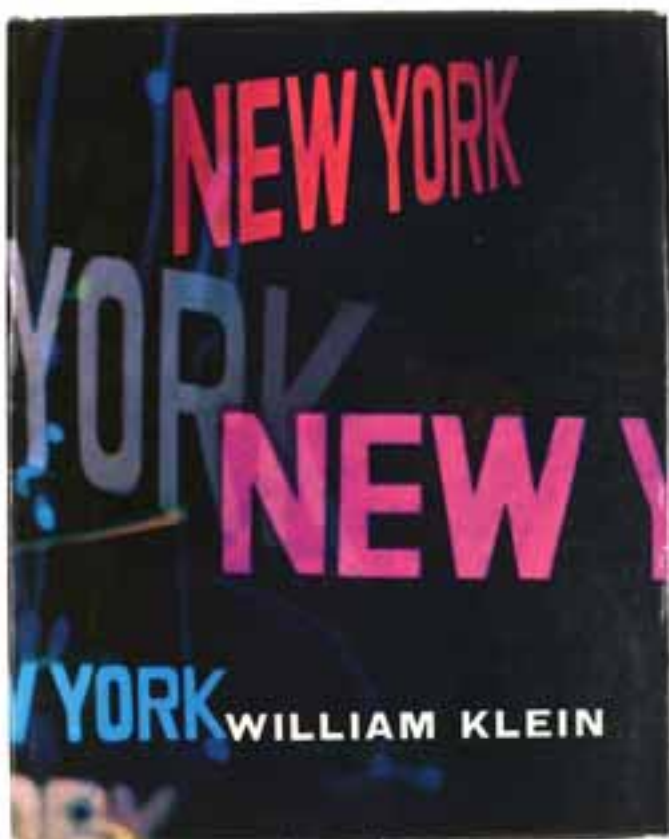
William Klein Trance Witness Revels.

[Paris] Éditions du Seuil. *Album Petite Planète 1*, [September 1956]

4to. [275 x 215 mm.], 181-[192] pp. + a booklet of [16] pp.

Hardcover, illustrated dust jacket.

4 000 €



FIRST EDITION AND FIRST PRINT RUN OF THIS PHOTOBOOK, fully illustrated, without text, with nearly 200 photographs forming through their sequences a story, an ironic look at the city, with its guide, a small 16-page booklet illustrated with advertising cut-outs.

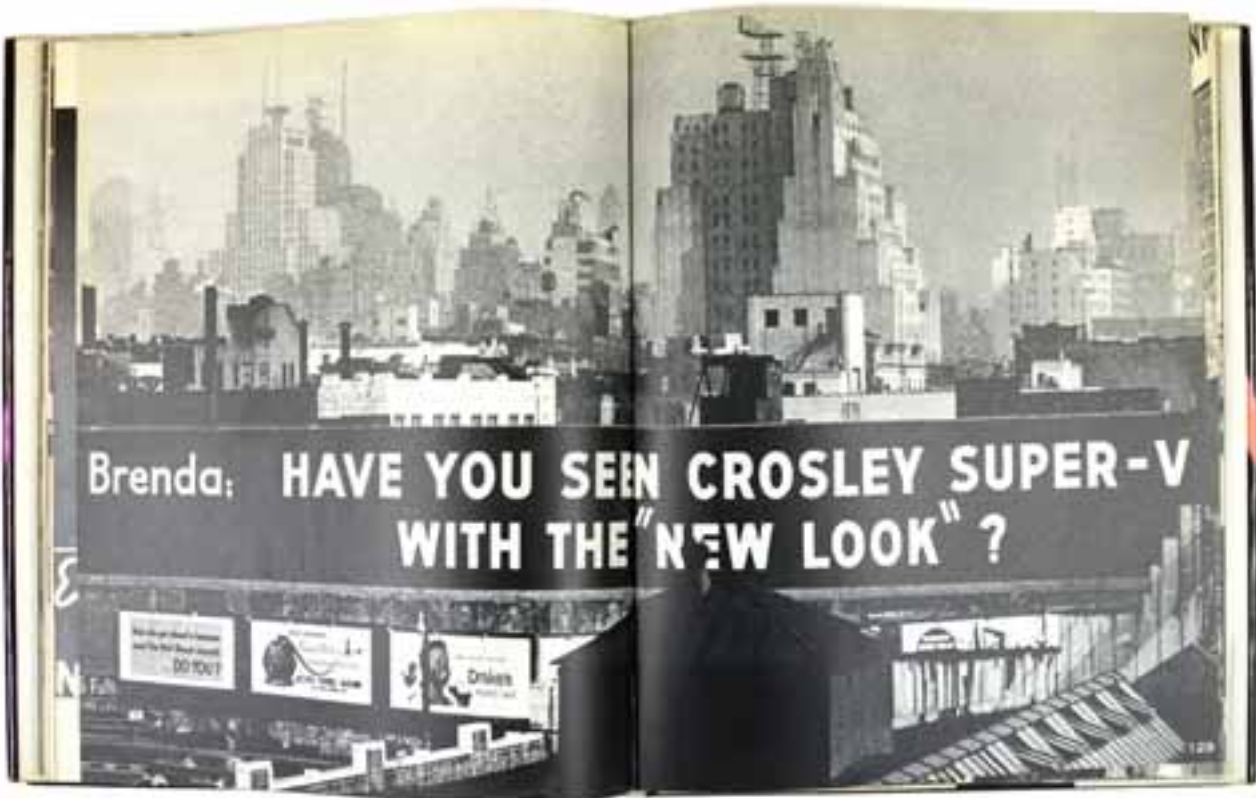
Arguably the most important photo book of its generation. Layout by William Klein.

This book was awarded the 1957 Nadar Prize by the Association des Gens d'Images to the most outstanding photographic book of the year.

Print: Simultaneously in French in Paris, in Italian in Milan and in English in London.

William Klein's *Life is Good & Good for You in New York* is regarded as one of the most influential and groundbreaking photo-books created in the last half-century.

Published in 1956, its visual energy captured the rough-and-tumble streets of New York--a city Klein once described as "the world capital of anguish"--like no photo-book had done before or since. Robert Capa famously declared that if your photographs were no good it was because you were not close enough to your subject, and in Klein's New York people press themselves up against the lens, dance around it, pull faces, pretend to shoot each other--a visual chaos which is rigorously organized by Klein's "one American eye and one European eye," as he once characterized his style.



Ref.: Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 117. - Andrew Roth, *The Book of the 101 books*, p. 140-141. - Hasselblad Center, *The Open Book*, p. 164-165. - Martin Parr & Gerry Badger, *The*

Photobook, vol. I, p. 243. - M.+M. Auer, *Collection*, p. 365. - Walter Guadagnini, *Photography. From the Press to the Museum 1941-1980*, p. 90-97.

SHUNTARO TANIKAWA

Japanese poet and artist (1931)

28

[E-hon]

Tokyo, Matoba Shobo, [Privately Published, 19 September 1956].

4to. [235 x 255 mm.], [44] pp.

Hardcover, beige burlap, photograph pasted on the first cover. Some stains on cover and a few spots inside. (Protected by a slipcase and chemise by Workshop Devauchelle)

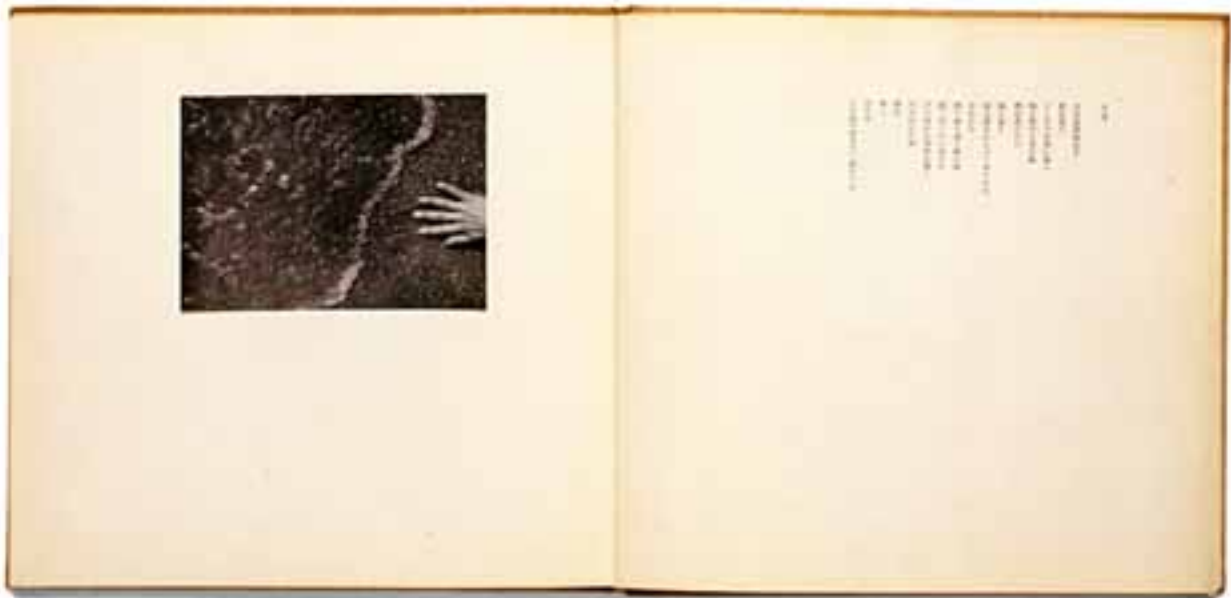
16 000 €



FIRST EDITION LIMITED AND NUMBERED TO 300 COPIES of Tanikawa's 17 poems, illustrated by 18 photographs cut out and pasted opposite the poems. Author's layout.

«Shuntaro Tanikawa was one of the few Japanese poets to make a living from his art. Prolific and adored by a wide audience, he enjoyed a privileged status throughout his artistic career. *E-hon* is one of his collections of photographs. In reality, the book is more akin to a collection of poems than a book of photographs. [...] Tanikawa selected shots from his daily life. A hand appears in each of the photographs, often that of the poet. The naivety that shines through in these works is close to that of Shigeo Gochô, and Tanikawa's direct simplicity is reminiscent of the approach of the photographers of *Provoke* magazine and their desire to overturn the conventions of

photography. Tanikawa was also responsible for the layout of the book. The model and the reproduction process he chooses give a completely different quality to his words and images. The visual element and recurring theme of the work—the hand—makes the reader particularly sensitive to the tactile nature of the work. Each of the seventeen poems is composed in letterpress printing, on one page, facing a photograph. The plates vary in size, shape, and even orientation, but they are usually placed at the same height as the poem. The photographs were printed using the intaglio process and then glued. [...] The original title — *E-hon*, which literally means

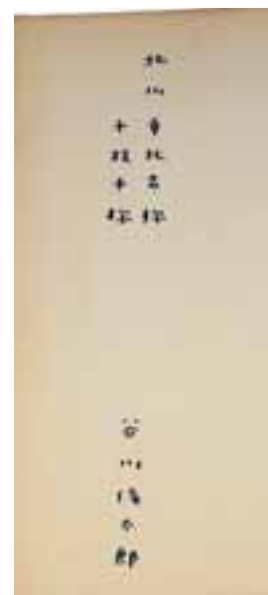


'picture book' but traditionally refers to children's books — implies the almost naïve simplicity of this work." (Ivan Vartanian)

Ref. : Ryūichi Kaneko, Ivan Vartanian, *Les livres de photographies japonaises*, 1960-1980, pp. 36-39. - Manfred Heiting, *The Japanese Photobook, 1912- 1990*, n° 174.

PRECIOUS COPY INSCRIBET BY SHUNTARŌ TANIKAWA TO SACHIIHIKO KITAGAWA AND HIS WIFE CHIÉKO.

Sachihiko Kitagawa was a famous juvenile literature author, editor, and translator who also wrote story for children mangas.



ROBERT FRANK

American photographer (1924 - 2019)

29

The Americans.

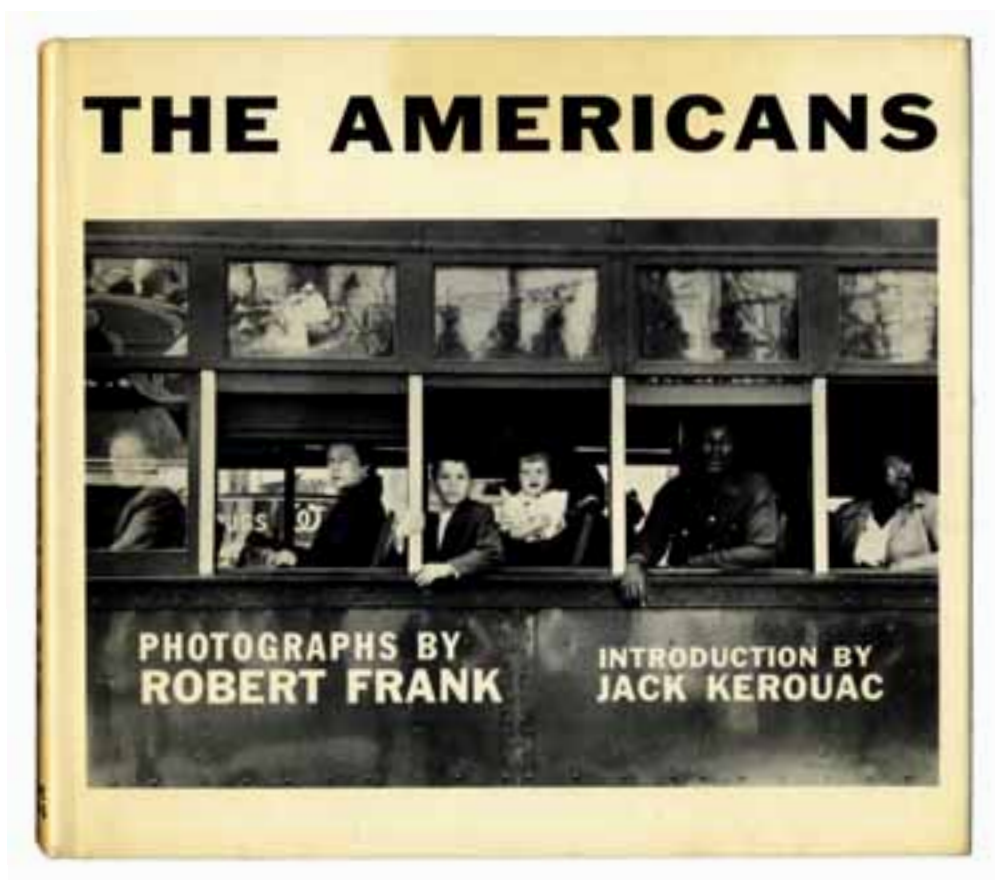
Introduction by Jack Kerouac.

New York, Grove Press, Inc., [1959].

Oblong quarto [185 x 206 mm.] of [4], VI, [170] pp.

Hardcover, gold title on the back, photo-illustrated dust jacket. (Protected by a slipcase and chemise by Workshop Devauchelle)

15 000 €



FIRST AMERICAN EDITION and first edition of the preface by Jack Kerouac, second print of the 83 full-page photographs by Robert Frank.

ONE OF THE BEST-SELLING PHOTOGRAPHIC BOOKS IN THE WORLD, AND PROBABLY THE MOST MYTHICAL.

In 1958, Robert Delpire published Robert Frank's book *The Americans*, in the *Encyclopédie essentiel* collection. The book doesn't get the expected success: its printing has remained more or less confidential, and Frank did not gain the posterity that would be his. Not yet, at least: thanks to this 1958 Delpire edition, his series from the road trip crossed the Atlantic again,

when Grove Press, a New York publisher, decided to publish *The Americans*. A second editorial project that owes a lot to the first, since it was the edition of Delpire that pushed Barney Rosset, at Grove, to take action. A year later, Grove Press published *The Americans* with a foreword by Jack Kerouac. The impact of these photographs is considerable. Misunderstood, even rejected by critics, he nevertheless received the tribute of his peers as soon as they were published. Frank overturned the data of photographic style as it was widely followed at the time. The radical subjectivity of his gaze has influenced many American and European photographers of the last sixty years.

***A remarkably fine copy of this seminal photographic book of the 20th century
hardly ever seen in this condition.***

Frank's *Américains* eventually achieved legendary status as "the most renowned photobook of all... It struck a chord with a whole generation of American photographers. Many memorable photobooks have been derived from this mass of material. None has been more memorable, more influential, nor more fully realized than Frank's masterpiece" (Parr & Badger vol. I p. 247). "From the more than 20,000 images that resulted, Frank eventually chose 83 of them and arranged them into four chapters. With these photographs, he later wrote, I have attempted to show a cross-section of the American population. My effort was to express it simply and without confusion. The view is personal. Such a simple intention for a book that would so alter the course of modern photography" (Roth, 150).



Ref.: Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 120. - Andrew Roth, *The Book of the 101 books*, p. 150-151. - Hasselblad Center, *The Open Book*, p. 176-177. - Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 247. - M.+M. Auer, *Collection*, p. 375. - Stuart Alexander, *Robert Frank, A Bibliography*, n° 277. - Jonathan Day, *Robert Frank's The Americans: The Art of Documentary Photography*, Intellect Books, 2011, - Peter Gallassi, *Robert Frank en Amérique*, Steidl, 2014

KIJIMA, TAKASHI - KITADAI, SHOZO

Japanese photographers (1920 - 2011) - (1921 - 2003)

30

"*Shu-chin Shashinshu*" Micrographic

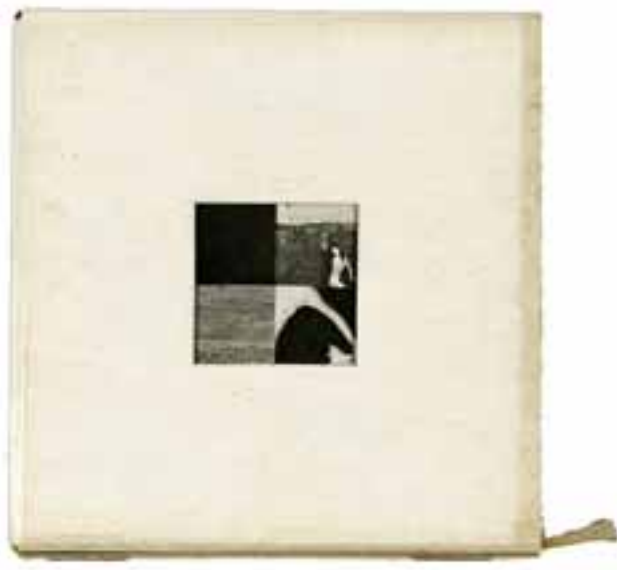
(A Pocket Photograph Collection)

[Tokyo, *Graphic Shūdan*, c. 1960].

Set of 4 small volumes 24to. [76 x 76 mm.], of [48] pp., each.

Glued spine in red, pale green, blue and yellow, cover illustrated with small photographs on glossy paper, white endpapers, all inserted in a white cardboard case with an inner tab and small square opening in the center, forming a window.

3 500 €



FIRST EDITION, one of 1,000 numbered copies (n°82), though despite the apparent limitation this remains one of the great rarities in Japanese photobook collecting.

Set of 41, 44, 46 and 38 black and white photographs by Shōzō Kitadai and Takashi Kijima,

The construction of the structure seems to be based on an indefinitely divisible assembly. This book is attributed to the *Graphic Shūdan* [shūdan means "group", an association created in 1953 that brought together art directors, artists and photographers working in the field of advertising. The book, designed in the spirit of an advertising brochure, was distributed free of charge.

The photographs are the work of Takashi Kijima and Shōzō Kitadai, and the book was placed under the direction of the latter, whose main activity at the time was photography, although he was also a visual artist and art director. (Ryūichi Kaneko, Ivan Vartanian, *Japanese Photography Books*, 1960-1980, p. 46-49).

«Despite the apparent limitation, one of the great rarities of Japanese photographic literature: this is the first time I have seen these wonderful, diminutive volumes, apparently intended as a promotional giveaway for the Graphic Shudan, a group of artists, photographers, and art directors active in the advertising world. If indeed this is advertising, Don Draper would be doing boozey cartwheels in his office. From a design and aesthetic standpoint, this publication appears to presage every design trend from Sam Haskins to Eikoh Hosoe; Indeed, the brilliance of the photography, sequencing, packaging and layout is perhaps unrivaled by anything of this era. That the photographers are largely unknown and the item essentially unobtainable, only adds to the mystique». (Aperture 46-49).



Dora Maar her copy

GEORGES HUGNET

French graphic artist (1906 - 1974)

31

Georges Hugnet. 1961

Illustré de quatre photomontages.

Paris, Chez l'Auteur, [April 26, 1961]

8vo. [225 x 140 mm.] of [2 ff. blanks], 60, [8] pp. [2 ff. blanks] + [1 f. of errata].

Softcover, white blanket, green dust jacket printed.

6 000 €

FIRST EDITION ILLUSTRATED WITH 4 PHOTOMONTAGES in black. Edition: 10 copies on Auvergne by hand, including four photomontages, reproduced in phototype and hand-coloured by the author, their suite in black, and accompanied by an original collage, numbered from I to X, signed by the author; 60 copies on Vélin de Rives, comprising four photomontages, hand-coloured by the author, and their suite in black, numbered from XI to LXX, signed by the author; 500 copies on vellum, illustrated with four photomontages, numbered from 1 to 500. In addition, 3 nominative copies were printed on Auvergne by hand, intended for the dedicatee, the author and the printer.

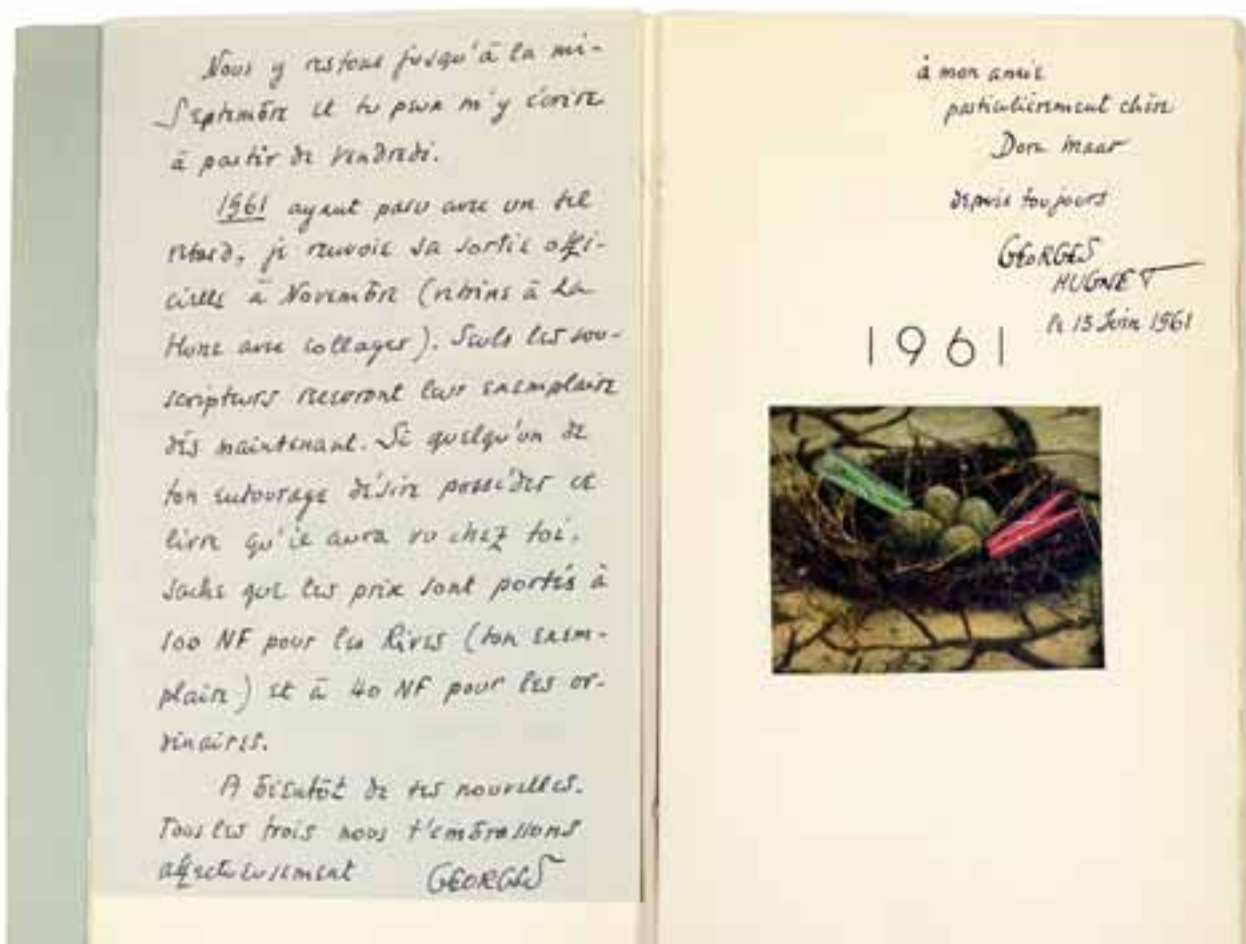


One of the 60 copies on Vélin de Rives (n° XII) with an original colored photomontage.

PRECIOUS COPY INSCRIBED BY HUGNET TO DORA MAAR, photographer and artist who was one of Pablo Picasso's muses:

«à mon amie particulièrement chère Dora Maar depuis toujours, Georges Hugnet le 15 juin 1961»

accompanied by a letter (2 pp.) of Hugnet to Dora Maar.



C'est à Mougins, l'été 1936, que commença la liaison de Dora Maar et de Picasso, qui s'y trouvait avec Man Ray et les Penrose. Dora Maar n'en demeure pas moins pleinement une artiste surréaliste.

Elle réalisa des clichés-verre et des photogrammes. Georges Hugnet, proche de l'artiste, définissait ce procédé dans son *Dictionnaire du dadaïsme*, 1976, comme un assemblage « selon la divinisation du choix, le seul plaisir de l'imagination et la seule loi du dépaysement ». Les images composites (photomontage, photocollage, surimpression) sont perçues comme un moyen de pénétrer dans le domaine du merveilleux depuis le réel, en détournant les images de leur but initial et de leur signification banale. Lorsque Picasso « remplace » Dora par Françoise Gillot en 1946, la vie de Dora va progressivement mais radicalement changer. Les gens se détournent d'elle, sauf Eluard qui lui restera fidèle et certains amis qu'elle continue à fréquenter pendant les années 50 comme Marie-Laure de Noailles, Lise Deharme ou Georges Hugnet.

JACK SMITH

American filmmaker, actor, and pioneer of underground cinema (1932 - 1989)

32

Jack Smith *The Beautiful Book.*

[New York, Piero Heliczer's press, *The Dead Language*, 1962].

8vo. square, [215 x 180 mm.] of [20] pp.

Stapled, strong illustrated paper cover in black and yellow. (Protected by a slipcase and chemise by Alain Devauchelle).

20 000 €



FIRST EDITION CONTAINING 20 ORIGINAL SILVER PRINTS (not 19) obtained by contact from the negatives, format 55 x 55mm pasted on a sheet of yellow paper, without text, all under a two-color silkscreen cover based on a drawing by Marian Zazeela.

These photographs were taken in his apartment on the Lower East Side. Almost half of the photos are of artist Marian Zazeela, who provided the cover design. Smith and his friend's hand-assembled the book during the late spring and early summer of 1962, prior to filming *Flaming Creatures*. The artist's major cinematographic work, made at the same time as *The Beautiful Book*, this film was hunted down for thirty years by all the censors in the world, to enter, after the artist's death, the pantheon of cinematheques. The print run of this booklet is probably no more than a hundred copies, sold or offered in the New York underground, perhaps at the screening of the film *Flaming Creatures*.

Jack Smith went through the New York underground of the 60s and 80s like a comet, marking the expression of a generation

of artists including Andy Warhol, Nan Goldin, Robert Wilson; his major cinematographic work, *Flaming Creatures*, made at the same time as *The Beautiful Book*, was hunted for thirty years by all the censors in the world, to enter, after the artist's death, the pantheon of cinematheques.

Smith only created one photographic book in his lifetime and it is one of the rarest publications of that genre: called *The Beautiful Book*, 'it was handmade with tipped-in contact prints and no text. The images show actors and friends (including famous musicians La Monte Young and Marian Zazeela) lounging around florally decorated sets which have a distinct oriental influence.

Ref.: Hasselblad Center, *The Open Book*, p. 190-191.

Copy with 20 original silver prints comprising 19 photographs by Smith mounted on yellow pages (the 11th photo is repeated on the last page) and the portrait of Smith by Ken Jacobs.



SERGIO LARRAIN

Chilean Photographer (1931 - 2012)

33

El rectángulo en la mano.

Santiago (Chile), Centro Brasileiro de Cultura, 1963.

12vo, [180 x 124 mm.] of [44] pp.

Paperback stapled, printed cover.

6 800 €



THE MYTHICAL FIRST EDITION published in the Cadernos Brasileiros, Cansion collection n° 2, thanks to the Brazilian poet and cultural attaché Thiago de Mello. Illustration of 16 photographs by Sergio Larrain in black and white that express his vision of photography featuring a selection of photographs of children wandering the streets of large cities like Valparaiso and Santiago.

"I started in Valparaiso, roaming the hills night and day. The little girls walking down a staircase was the first magic photo that presented itself... A good photograph is born from a state of grace, and grace manifests itself once we are delivered of conventions, free like a child discovering reality."

Ref.: Horacio Fernández, *Photography books from Latin America*, p. 86-88. – Horacio Fernández, *Fotolibro Chileno*, 2018, pp. 60-65.

«It is one of the most admired photobooks in the entire history of photography. In reality, it is only a humble little book in size and printing, just a very rare and sought-after booklet. Its editor is the poet and diplomat Thiago de Mello. It is part of Cadernos Brasileiros, a collection of books on Chilean and Brazilian themes. The prologue, unsigned, is a tribute: "thanks to Sergio Larrain, the South American light has been understood by hundreds of thousands of people who only understand when they are spoken to in their mother tongue or in the universal language of light, that is, in the language of photography."

In the short introductory note to the photo book, Larrain emphasizes his intention to "solidify a world of ghosts" that he recognizes when he looks through the lens. To shape it, there is "the interplay of arranging a rectangle: geometry, with the rectangle in your hand (the camera)". A rectangle that, in



in addition to the camera and the photo, is also the same photo book, a work as ghostly and geometric as the intentions of its author. There are many extraordinary Chilean children, most of them as poor as the collarless dogs that accompany them and a few elegant and curious South American peasants. The ending is perhaps a bit moralistic, two suspicious and distant Europeans who may allude to the responsibility of the first world for the problems of the rest and a final photo with a hopeful title: "Niño yago, despertar".

Since this last page has been torn from several of the few

surviving copies of the *Rectángulo en la mano*, one can think of doubts on the part of Larraín, who also often deleted a quotation from Ernst Haas. A sign of insecurity and a meticulous work that serves no purpose, since a good part of the edition ends up in the trash according to another anecdote that runs about Larraín. (Horacio Fernández, *Fotolibro Chileno*)

**A remarkably fine copy complete with the last final photo
«Niño yago, despertar».**

EDWARD RUSCHA

American artist (1937)

34

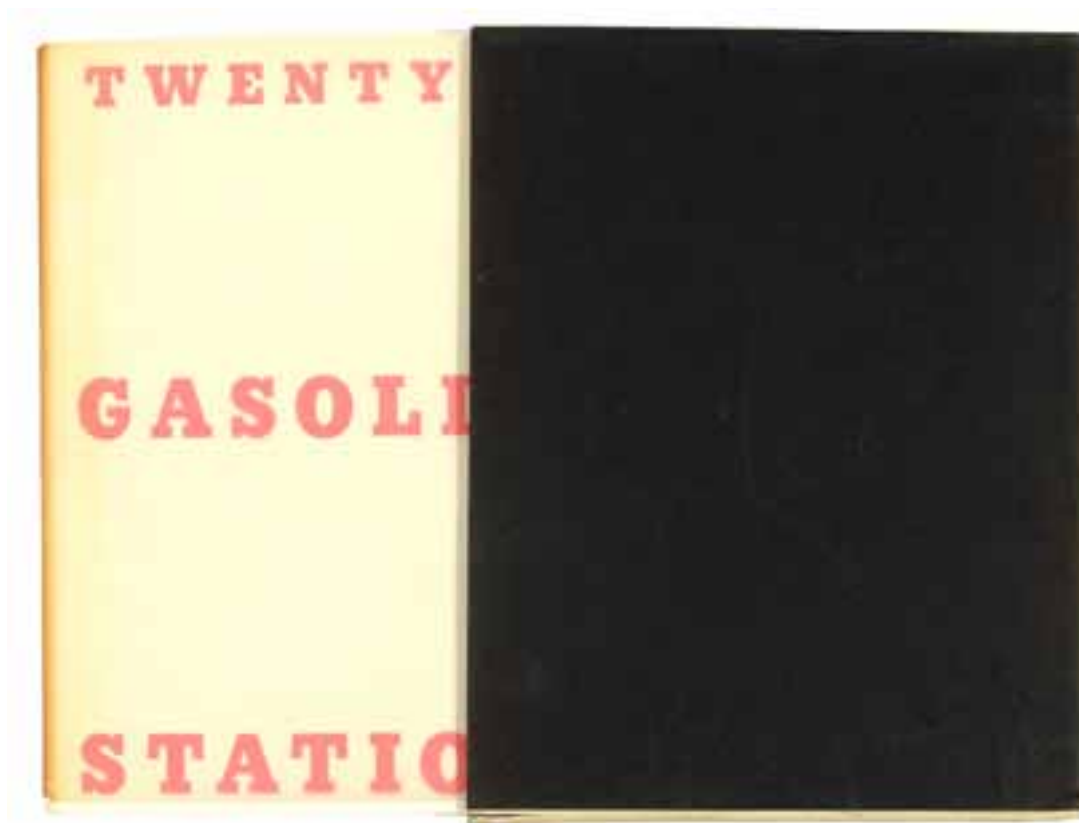
Twentysix Gasoline Stations

Edward Ruscha 1962. [Los Angeles, A National Excelsior Publications, April 1963].

12vo. [180 x 140 mm.], [48] pp.

Softcover, white cover, title in red, crystal dust jacket, white slipcase covered with black paper.

12 000 €



FIRST EDITION AND FIRST PRINTING OF THE ARTIST'S FIRST BOOK CONSIDERED TO BE THE FIRST MODERN ARTIST'S BOOK.

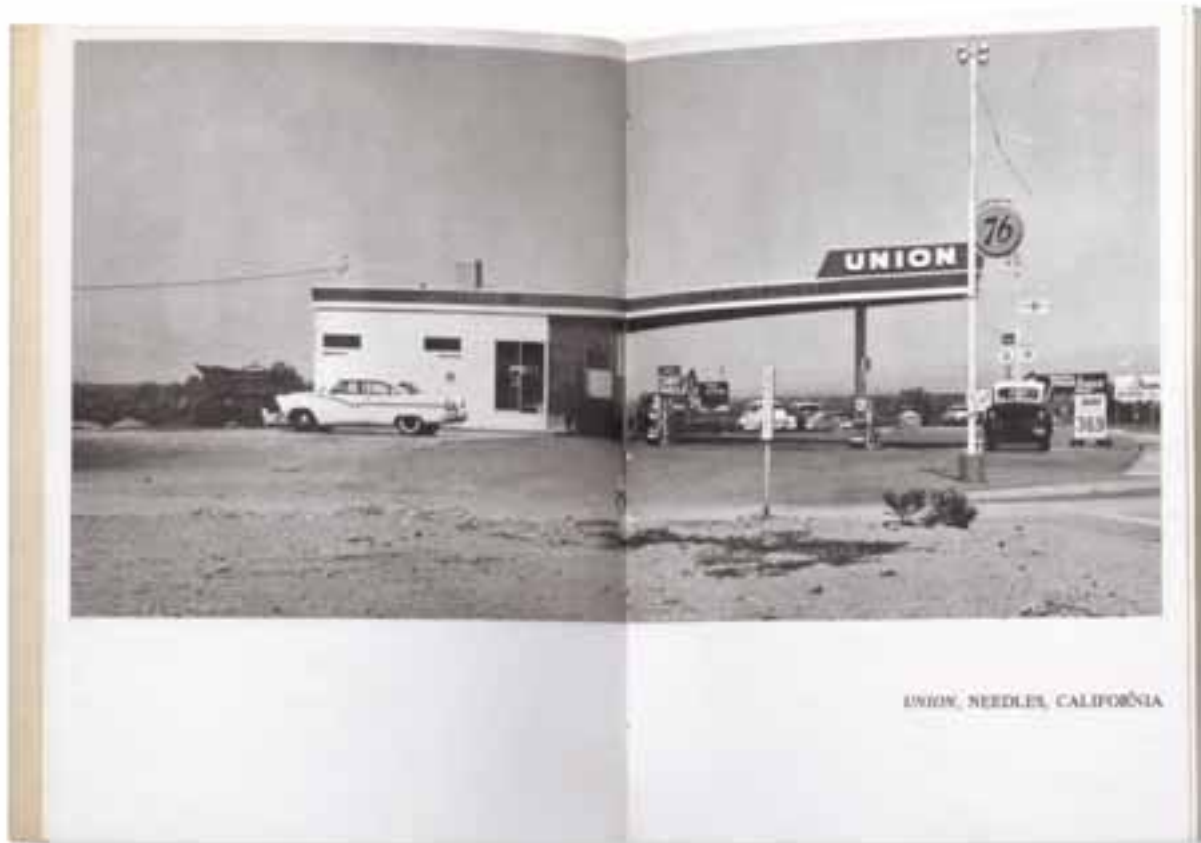
«Typological photographs of twenty-six gasoline stations Ruscha encountered on the drive from his hometown, Oklahoma City, to Los Angeles, his home ever since. Usually a pilgrimage undertaken by an actor, rather than an artist, but in this case the outcome is every bit as important as anything ever to come from Hollywood. True to form, the sequence of the images is presented in reverse, and ends in Texas.» (Parr / Badger, II, 140; Open Book 198-199).

Edition of 400 copies hand-numbered in red ink, of which only about fifty with the slipcase.

New editions: in 1967 with 500 copies [second edition] and in 1969 with 3000 copies [Third edition].

Ref. : Moeglin-Delcroix, *Esthétique du livre d'artiste (1960-1980)*, p.26. - Martin Parr & Gerry Badger, *The Photobook*, vol. II, p.140. - *A century of Artists Books*, Moma 1994, p. 167. - S. Engberg & C. Phillpot, *Edward Ruscha: Editions 1959 – 1999 Catalogue Raisonné*, B1. - Hasselblad Center, *The Open Book*, p. 198-200.

One of the rare copies complete with the slipcase and signed in pencil on the second page.



«The book contains photographs of 26 gas stations, with one-line references stating the stations' name and location. The page layout varies: a photograph sometimes fills a two-page spread, sometimes a single page, sometimes a half page. Ruscha took these photographs of gas stations on the legendary Route 66 highway which connects Oklahoma to Los Angeles. Here, however, one senses none of the «On the road feeling» of the «motorized flaneur», as in Robert Frank's famous book of photography «The Americans» (1965). The images are registered with an indifferent, almost bored gaze, and the view of the road has an economic aspect. From the standpoint of traditional photographic aesthetics, the individual photographs

seem unsuccessful and more like works of «bad photography»: too much empty space in the foreground, poorly chosen perspectives, and faulty contrasts, etc.. Through this deliberate lack of style, which is how Jeff Walls interprets it, Ruscha draws attention «to the estranged relationship of people to their rural environment, but without staging or dramatizing the estrangement».

[From: *Ed Ruscha*, exhibition catalog, eds. Neal Benezra and Kerry Brougher, Zürich, a.o. 2002]

KIKUJI KAWADA

Japanese photographer (1933)

35

[Chizu]. *The Map.*

[Tokyo, Bijutsu Shuppan-sha, August 6, 1965]

4to. [225 x 150 mm.], [98] pp. + [45 Shutter inserts] + a sheet of text (English- Japanese) brown in colour, folded in quarters.

Hardcover, black paper cardboard, title on the spine, illustrated dust jacket printed on both sides, black double-sided printed folder, printed cardboard slipcase.

33 000 €



FIRST EDITION and 49 black-and-white photographs, 23 4-panel black-and-white shutter inserts by Kikuji Kawada. Artistic design Toshiro Ishio and Kohei Sugiura. Text by Kenzaburo Oe. Print run: 700 (or 800) copies.

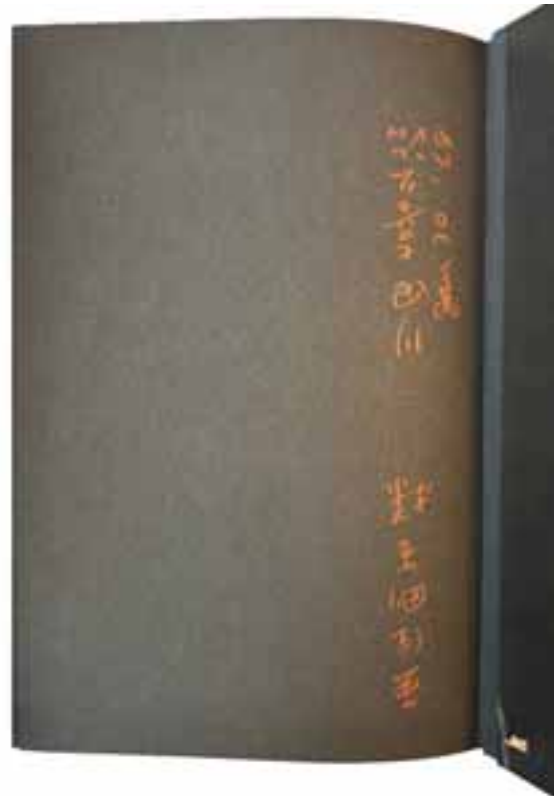
"No photobook has been more successful in combining graphic design with complex photographic narrative. [as its] various layers inside [are] peeled away like archeological strata, the whole process of viewing the book becomes one of uncovering and contemplating the ramifications of recent Japanese history -- especially the country's tangled relationship with the United States. Kawada's photographs are a masterly amalgam of abstraction and realism, of the specific and the ineffable, woven into a tapestry that makes the act of reading them a process of re-creation in itself. In the central metaphor of the map, in the idea of the map as a series of interlocking trace marks, Kawada has conjured a brilliant simile for the photograph itself: scientific

record, memory trace, cultural repository, puzzle and guide."
(Parr & Badger).

Since its original publication in 1965, Chizu has remained an object shrouded in the mystery of the unattainable. This photographic book, about the horrors of the atomic bomb in Hiroshima and in which the ruins of the Genbaku dome play a central role, is recognized by many as a masterpiece of the genre, "the pinnacle of the book-object".

A portion of the first edition, estimated to have a print run of seven hundred copies, was partially burned during the 1968–69 student protests at the University of Tokyo, thus limiting its dissemination among readers. There were a few reissues using the original form given to it by the great designer Kōhei Sugiura. However, the object remains highly sought after as rarity characterizes its existence and history.

Perfect copy signed, inscribed by the author in red pencil on the flyleaf.



“THE MOST BRILLIANTLY DESIGNED JAPANESE BOOK OF ITS CENTURY” (Keyes), it is «an extraordinarily refined, avant-garde book object» (101 Books).

Presented in a cardboard case, from which a rigid printed folder is removed, revealing the book wrapped in its protective dust jacket, the original version of Chizuo offers a unique handling experience. His "regular" double-page spreads alternate with sheets that unfold on either side, opening wide horizontal panels revealing hidden images when folded.

The sequence of photographs, on the other hand, immerses the reader in a series of high-contrast images, some of which verge on abstraction, while accurately revealing the details of the interior walls of Genbaku's dome. These cracks and wall textures, photographed in close-ups, are intertwined with photographs of different subjects referring to the war: archival portraits showing young suicide bombers and fragments of letters written before the last missions; metal objects of all kinds and a Japanese flag smashed to the ground; uncapped Coca-Cola bottles and stacked televisions; in short, a multitude of

visual traces from a world bruised and stricken to the core, arranged in a highly experimental proposal that succeeds in expressing the fear caused by the brutal impact of the bombs and the sadness that follows the resulting losses. (Louis Perreault, Ciel variable, 2022)

Ref.: Andrew Roth, *The Book of the 101 books*, p. 174-175. - Hasselblad Center, *The Open Book*, p. 212-213. - Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 286-87. - M+M Auer Collection, p. 445 - Keyes, Ehon : *The Artist And the Book in Japan*, 66-p. 256. - Kaneko & Vartanian, *Japanese Photobooks*, pp. 86-93. - Ryūichi Kaneko, Ivan Vartanian, *Les livres de photographies japonais, 1960-1980*, pp. 86-93. - Dufour-Witkovsky, *Provoke*, Paris, Le Bal, 2016, n° 1, p. 3-9. - Manfred Heiting, *The Japanese Photobook, 1912-1990*, n° 282.

EDWARD RUSCHA

American artist (1937)

36

Every Building on the Sunset Strip.

[Los Angeles], Edward Ruscha, 1966.

Small 4to. [176 x 140 mm.] of [54] ff.

Folded into leporello. White cover, title on the front cover and on the spine, white cardboard slipcase covered with a silver sheet. Small traces of glue on the flaps and small creases on the back as usual. (Protected by a blue half-morocco box by Devauchelle).

70 000 €



FIRST EDITION AND FIRST PRINT RUN OF THIS FAMOUS ARTIST'S BOOK featuring several hundred images depicting continuously, at the top and bottom of the page, respectively, the two sides of the Sunset Strip in Los Angeles.

Ruscha's *Every Building on the Sunset Strip* is a photographic collage of a mile and a half of Sunset Boulevard. The street was an important commercial site popular for cruising by automobile and well known for its vibrant nightlife. To take the photographs, Ruscha drove down the road in a pickup truck with an automated camera set to take shots at regular intervals. The accordion foldout book is 25 feet long when fully open and shows both sides of the street.

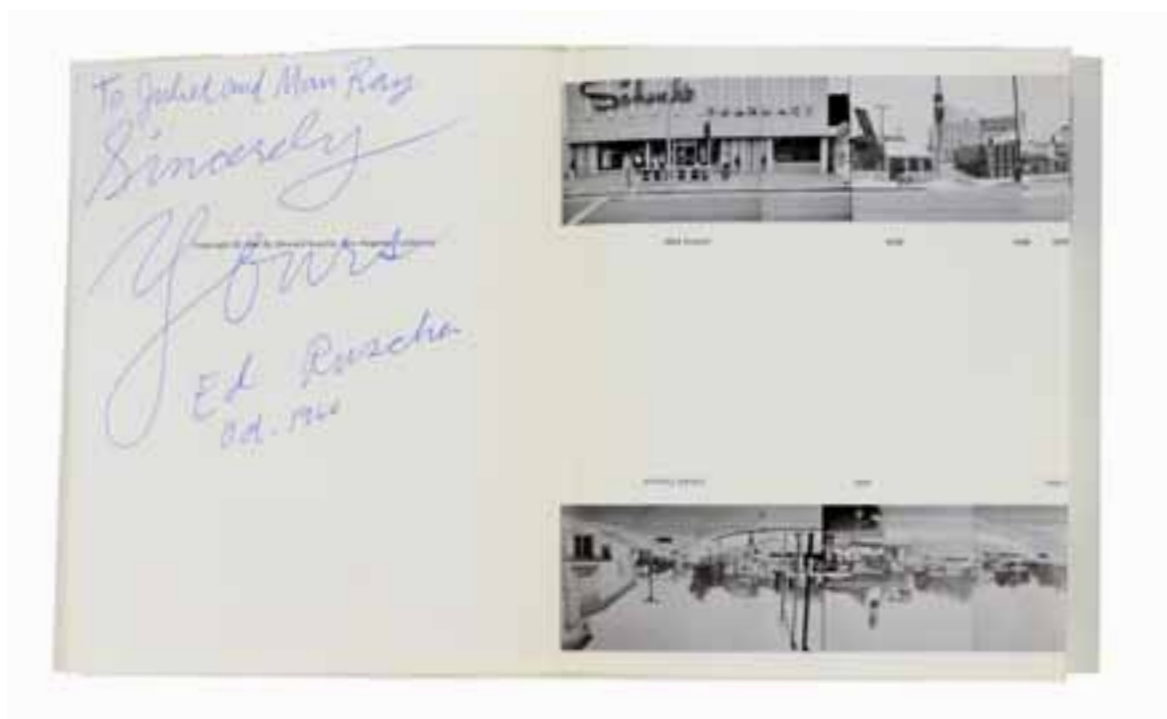
Total edition of 1000 copies including the last half flap which disappeared in the second printing which was increased the size to 179 x 140 mm.

Ref.: Moeglin-Delcroix p.27. - Engberg B4 p.84 à 89. - Exhibition, *Regards sur un siècle de photographie à travers le Livre*, n° 138. - Andrew Roth, *The Book of the 101 books*, p. 182-185. - Hasselblad Center, *The Open Book*, p. 198-200. - Martin Parr & Gerry Badger, *The Photobook*, II, p. 142-143. - M+M Auer *Collection*, p. 463. - David Company, *Art and Photography*, p. 66-67.

Juliet and Man Ray's copy

PRECIOUS COPY OFFERED TO JULIET AND MAN RAY BY EDWARD RUSCHA IN OCTOBER 1966.

Undoubtedly the most beautiful tribute by a young artist to his elder brother during Man Ray's visit to Los Angeles for his retrospective at the Los Angeles County Museum of Art in October 1966.



ENRIQUE BOSTELMANN

Mexican photographer (1939 - 2003)

37

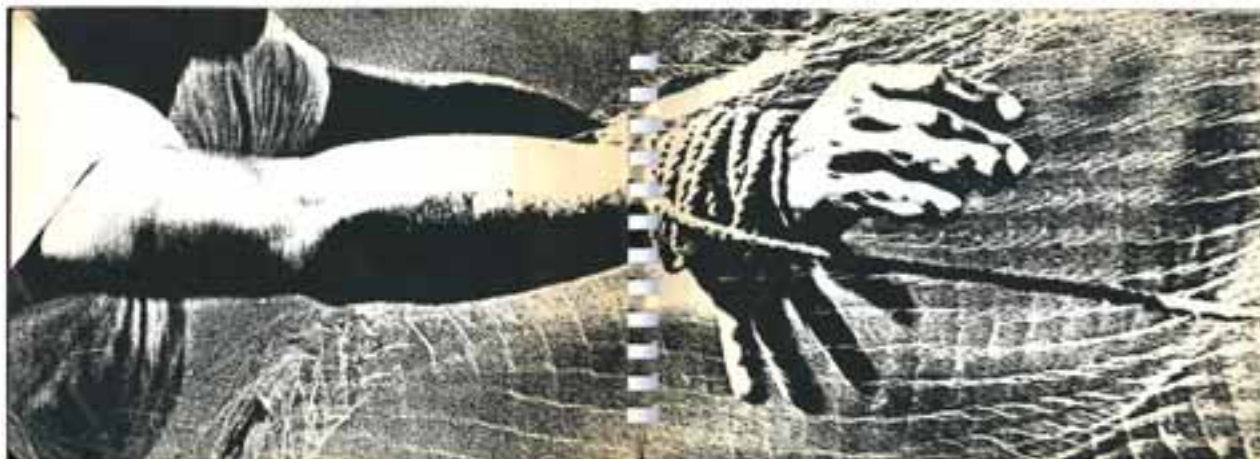
America: un viaje a través de la injusticia.

[Mexico, Siglo XXI Editore, 1970].

4to oblong, [280 x 200 mm.] of 180 pp.

In sheets, plastic ring. (Protected by a slipcase and chemise by Alain Devauchelle).

6 000 €



FIRST EDITION OF THE ENRIQUE BOSTELMANN'S MASTERPIECE. Illustrated by 169 black and white photographs.

Preface by Carlos Fuentes, cover design by Leopoldo Lozano, Marti Soler layout.

Bostelmann is considered to be one of the most important Mexican photographers of the second half of the 20th century. Like Mariana Yampolsky and Manuel Alvarez Bravo, whose work is often compared to his, he called himself a "seeker of light."

"During the 1970s, the publisher Siglo XXI Editions, based in Mexico, Argentina and Spain, produced a number of photobooks with a radical political stance, using leading photographers from Latin America to talk about the region. Like Nacho Lopez, Enrique Bostelmann was one of Mexico's leading postwar photojournalists. Like Lopez, he could be termed a 'concerned photographer', and one looking to expose injustice everywhere. America: Un viaje a traves de la injusticia (America: Journey Through Injustice), published in 1970, is correctly considered his

AUTHOR'S COPY

Precious copy of the author, the first printed before binding. In sheets bound by Bostelmann with a white plastic ring.



*masterpiece, and right from the books powerful cover-
-which shows an anonymous pair of hands bound
together with rope being dragged along by a person
or persons unknown - his political concern is made
absolutely clear...Bostelmann's style is that of the gritty
street photographer, but he has a cinematic sense of
narrative and takes care not to be too dramatic, letting
the pictures speak for themselves." Parr & Badger.*

Ref.: Martin Parr & Gerry Badger, *The Photobook*, vol. II, p. 110

- M.+M. Auer, *Collection*, 2007, p. 513. - Horacio Fernández,

The Books of Photography of Latin America, pp. 106-107.

*Ejemplar de autor
primer ejemplar impreso antes
de encuadernar*

J. Bostelmann

LEE FRIEDLANDER

American Photographer (1934)

38

Self Portrait.

[New York], Haywire Press, [1970]

8vo. [215 x 228 mm.], [88] pp.

Hardcover, photo pasted on the first cover, grey paper cardboard case.

8 500 €



FIRST EDITION of this book which marks a new stage: direct photography, the photographer's gaze on himself with 42 photographs by Lee Friedlander.

Even though street photographers found themselves in the midst of frenetic city life, they were often only voyeurs looking in from the outside. However, in Friedlander's series Self Portraits the photographer himself is part of the street scene. In many instances his presence is suggested only by his reflection in a car mirror or a shop front.

Self portrait is a mythical book of the photographer Lee Friedlander, binding a explorative collection where the artist's physical being is present in each photo. 'At first, my presence in my photos was fascinating and disturbing. But as time passed and I was more a part of other ideas in my photos, I was able to add a giggle to those feelings.'- Lee Friedlander. His appearance may be observed by shadows, mirrors and sometimes even more directly reflected through the lens of his camera. The artist attacks the subject of his existence, creating self portraits that showcase the life, mind and environment of the photographer.

One of 100 copies (+ 20 artist's copies) specially bound, containing an original photograph numbered and signed in pencil by Lee Friedlander.



Ref.: Exhibition, *Regards sur un siècle de photographie à travers le Livre*, n° 143. - Andrew Roth, *The Book of the 101 books*, p. 1398-199. - Hasselblad Center, *The Open Book*, p. 262-263. - Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 258. - M+M Auer Collection, p. 514.

HANS-PETER FELDMANN

German artist and photographer (1941 - 2023)

39

Bilder von Feldmann. [Portfolio 1]

Hilden, Hans-Peter Feldmann, 1968-1971 - [Cologne, Galerie Paul Maenz, 1971].

Set of 10 loose Bilder-booklets of different sizes and with different number of pages, each showing different images, kept in a grey publisher's cardboard portfolio [257 x 220 mm.] with four flaps, the original black ribbon and eyelets. All staple-bound with cardboard covers with the number of pictures ("Bild(er)") and the name of the artist stamped on the front covers.

17 000 €



FIRST EDITION. All 10 booklets in this first portfolio were published by Feldmann himself and are (chronologically speaking) among the first 12 published artistbooks by him: **12 Bilder von Feldmann.** 1968. [88 x 105 mm.] of [12] pp. «Airplanes». **11 Bilder von Feldmann.** Fotos: Wolfgang Breuers. 1969. [97 x 95 mm.] of [12] pp. «Knees». **7 Bilder von Feldmann.** 1970. [92 x 137 mm.] of [8] pp. «Families». **3 Bilder von Feldmann.** 1970. [140 x 100 mm.] of [4] pp. «2 Girls». **1 Bild von Feldmann.** 1970. [140 x 100 mm.] of [4] pp. «Coat». **14 Bilder von Feldmann für Josef.** 1971. [100 x 148 mm.] of [16] pp. «Mountains». **6 Bilder von Feldmann.** 1971. [140 x 104 mm.] of [8] pp. «Soccer players». **11 Bilder von Feldmann.** 1971. [67 x 143 mm.] of [12] pp. «Clouds». **1 Bild von Feldmann.** 1971. [220 x 152 mm.] of [4] pp. «Pyramid». **45 Bilder von Feldmann.** 1971. [210 x 210 mm.] of [12] pp. «Shoes».





“The small artist’s books simply entitled Bild (Picture) or Bilder (Pictures)... constitute one of the most important bodies of artist’s bookworks in the twentieth century, along with those of Ruscha and Boltanski” (Gery Badger).

A small number of copies of 34 different “Bild/Bilder” publications have been divided into 4 different portfolios in the early 1970s. This first portfolio in the series not only contains the first artist book (“Airplanes”) made by FELDMANN in 1968, but also the other 9 publications are among the first works by this German artist.

Feldmann studied painting at the University of Arts and Industrial Design Linz in Austria. He began working in 1968, producing the first of the small handmade books that would become a signature part of his work. These modest books, simply entitled Bild (Picture) or Bilder (Pictures), would include

one or more reproductions from a certain type—knees of women, shoes, chairs, film stars, etc.--their subjects isolated in their ubiquity and presented without captions. In 1979 Feldmann decided to pull out of the art world and just make books and pictures for himself.

Feldmann was a figure in the conceptual art movement and practitioner in the artist book and multiple formats. Feldmann’s approach to art-making was one of collecting, ordering, and re-presenting amateur snapshots, print photographic reproductions, toys, and trivial works of art. Feldmann reproduced and recontextualized our reading of them in books, postcards, posters or multiples.

VERY RARE PORTFOLIO WITH 10 OF THE FIRST ARTIST BOOKS MADE BY FELDMANN.

ROBERT FRANK

American photographer (1924 - 2019)

40

The Lines of My Hand.

[New York, Robert Frank, Lustrum Press, (Printed by Tome Jones, Los Angeles) 1972].

4to. [305 x 225 mm.], [112] pp.

Softcover, illustrated cover. (Protected by a slipcase and chemise by Alain Devauchelle).

50 000 €



FIRST U.S. EDITION. Layout by Ralph Gibson, Sid Kaplan and Robert Overby. Cover by June Leaf.

"I have come home and I'm looking through the window. Outside it's snowing, no waves at all. The beach is white, the fence posts are gray. I'm looking back at a world now gone forever. Thinking of a time that will never return. A book of photographs is looking at me. Twenty-five years of looking for the right road. Postcards from everywhere. If there are any answers I have lost them." (Robert Frank).

Though Frank continued to be interested in film and video, he returned to still images in the 1970s, publishing his second photographic book, *The Lines of My Hand*, in 1972. This work has been described as a "visual autobiography", and consists

largely of personal photographs. However, he largely gave up "straight" photography to instead create narratives out of constructed images and collages, incorporating words and multiple frames of images that were directly scratched and distorted on the negatives.

After *The Americans*, *The Lines of My Hand* is arguably Robert Frank's most important book and undoubtedly the publication that established his autobiographical, sometimes confessional, approach to the photography book.

This album is structured chronologically and presents selections from each stage of Frank's work up to 1972 – from the first photographs in Switzerland in 1945-1946 to images from his travels in Peru, Paris, Valencia, London and Wales, and contact

Precious copy inscribed by Rober Frank to Robert Delpire :

Mon cher Maestro [Robert Delpire]

It's all a souvenir

Salut Robert Paris 1972.

With 3 original photographs including two self-portraits with one with Robert Delpire, the second with his wife Mary and Robert Delpire (A fourth image that has peeled off has disappeared). On page 13, Robert Frank changed the sixth image by pasting instead an original contact print of a fire-eater.



In March 1947 I arrived in New York on the S.S. JAMES B. MOORE.
And that was the "New World" I thought I was lucky.

sheets from his 1955-1956 trip to the United States that led to the Americans and made him famous. There are also intimate photos of Frank's young family, later photocollages and stills from films such as *Pull My Daisy* (1959) and *About Me: A Musical* (1971). This structure itself reflects the rhythm of Frank's life, but it is his short texts personal, such as diary entries, which bring his full voice to the book.

Ref.: Martin Parr & Gerry Badger, *The Photobook*, I, p. 261. - Hasselblad Center, *The Open Book*, p. 288-289. - M.+M. Auer, *Collection*, p. 545. - Stuart Alexander, *Robert Frank, A Bibliography*, n° 864.

Mon cher Maestro



*It's all a
SOUVENIR*



Salut Robert Paris 1972

DAIDO MORIYAMA

Japanese photographer (1938)

41

Kiroku / Record, Haga Shoten Documents nos. 1-5.

Tokyo, self-published, July 1972 - June 1973.

5 booklets 4to. [297 x 201 mm., for n°1-4, and 265 x 195 mm. for the last].

Stapled, illustrated cover. (Protected by a slipcase).

36 000 €



THE COMPLETE FIRST EDITION AND FIRST PRINT RUN OF AN IMPORTANT EARLY SELF-PUBLISHED ZINE PROJECT BY JAPANESE PHOTOGRAPHER DAIDO MORIYAMA. Limited edition of 300 copies each.

No. 1: 14 pp., 11 full-page photographs, 5 of which are double-page, text by Moriyama.

No. 2: 12 pp., 5 photographs all in full double pages, texts by Moriyama and Kazuo Nishii.

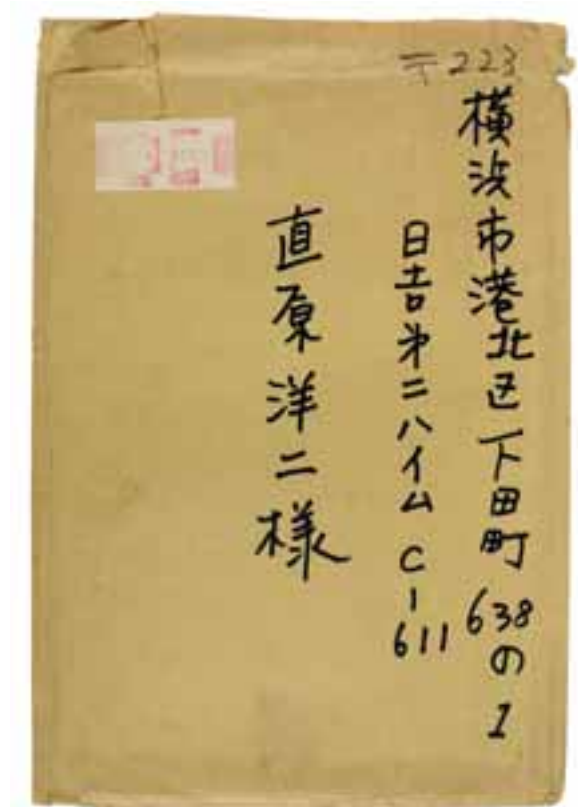
No. 3: 12 pp., 1 full-page, 6 double-page, text by Kazuo Nishii.

No. 4: 12 pp., 1 full-page, 5 double-page, text by Kazuo Nishii, announcement by Moriyama.

No. 5: 20 pp., 20 photographs by Moriyama, Kazuo Nishii, Shigekazu Kawamura, Ryu Yokoyama, texts by Moriyama and Kazuo Nishii.

Between June 1972 and July 1973 Moriyama produced his own magazine publication, Kiroku, which was then referred to as Record. It became a diaristic journal of his work as it

Copy with subscription slip, an autographed letter from Moriyama and the mailing envelope. Very rare in mint condition.



developed. These are the original first five issues, published between 1972 and 1973, before Moriyama took an over twenty year break from the project.

Photo-diary, magazine, fanzine, this sixteen-page pamphlet serves as a diary and a field diary. Over the course of four years, Moriyama collected his favorite images from among all those he took on a daily basis.

From the artist: "It was 34 years ago, back in 1972, that I came out with the self-published photo journal 'Kiroku.' At the time, I was busy with all sorts of work for magazines. Partly because of a daily feeling inside that I shouldn't let myself get carried away by it all, I came up with the idea of a small, self-published personal photo journal. Without any ties to work or any fixed topic, I just wanted to continue publishing a 16-page booklet with an arbitrary selection of favorite photos among the pictures I snapped from day to day. By nature, it was directed first and foremost to myself rather than other people. I wanted a simple, basic title, so I called it 'Kiroku' (record). However, the publication of 'Kiroku' sadly ended with issue number five.



Ref.: *Studio Voice Tokyo, Infasu*, no. 254 in february 1997, p.52, reproduced. - *Fifteen Photographers today Tokyo*, Exhibition catalogue of the National Museum of Modern Art in Tokyo. - *Daido Moriyama: stray dog*. San Francisco Museum of Art Exhibition Catalogue, 1999, p. 154. - Manfred Heiting, *The Japanese Photobook, 1912-1990*, n° 468.

DAIDO MORIYAMA

Japanese photographer (1938)

42

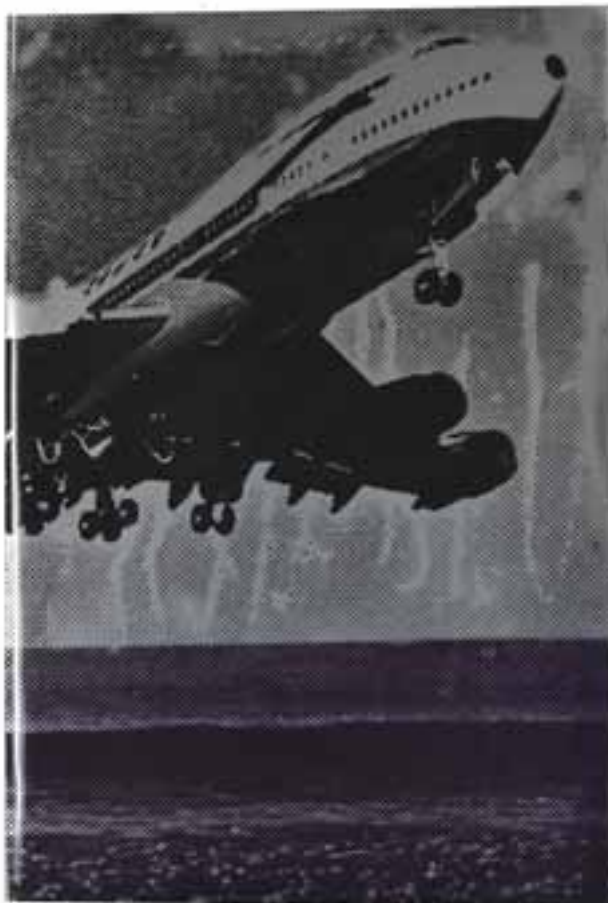
Another country in New York.

[Tokyo, Daido Moriyama, 1974]

4to. [297 x 210 mm.], [42] pp.

Stapled, illustrated screen-filled cover. (Protected by a slipcase and chemise).

40 000 €



FIRST EDITION OF THIS FAMOUS SELF-PUBLISHED XEROXED PUBLICATION.

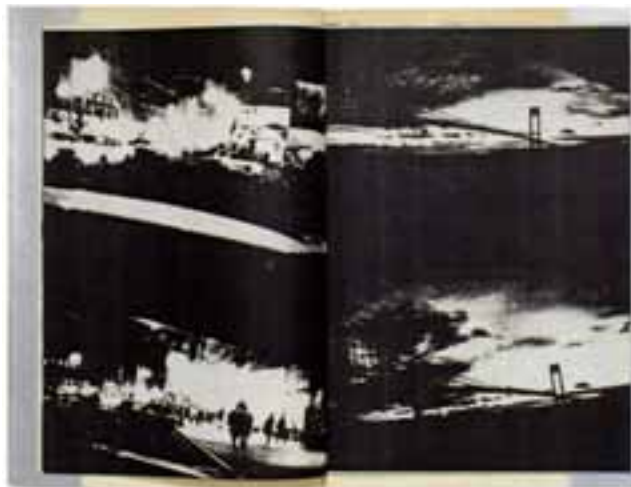
In 1971, Moriyama accompanied his friend and celebrated graphic artist Tadanori Yokoo on a trip to New York for one month. He shot over 2000 half-frame negatives that he contact printed upon his return to Tokyo. *Another Country in New York* encompasses the artist's 1971 trip to New York in snapshots of the airplane, the hotel room, street life, and billboards. It was the artist's first trip outside of Japan. The odd frames, dynamic diagonal compositions, and flashing lights capture the overwhelming sense of the urban landscape in black and white photographs inhabited by both turmoil and beauty.

A small selection of 10 images from the series appeared in the Japanese photographic periodical *Asahi Camera* in 1972, and in 1974, he created his landmark photocopy book *Another Country in New York* reproducing a mere 80 photographs, and at most 100 copies were sold.

There are 3 different covers, customers chose the cover and photos themselves, the number of pages may vary.

Ref. : Martin Parr & Gerry Badger, *The Photobook*, I, p. 301. - Ryûichi Kaneko, Ivan Vartanian, *Les livres de photographies japonais, 1960-1980*, pp. 29. - Manfred Heiting, *The Japanese Photobook 1912-1990*, n° 370.

Very rare copies of the first edition,
signed and dated by Moriyama on March 25, 1974.



**MARTIN KIPPENBERGER'S FIRST ARTIST BOOK, SELF-PUBLISHED PHOTOCOPIED EDITION
OF 100 COPIES.**

MARTIN KIPPENBERGER

Artiste allemand (Dortmund, 1953 - Vienne, 1997)

43

Al Vostro servizio.

Hamburg / Florence. Progressiven Verlag (self-published). 1977.

8vo. [208 x 144 mm.], of 124 pp.

Softcover, square spine, illustrated cover.

14 000 €

MARTIN KIPPENBERGER'S FIRST ARTIST BOOK, PUBLISHED IN AN EDITION OF 100 PHOTOCOPIED COPIES. With 136 black and white illustrations.

'*al Vostro servizio*' is a self-published photocopied artist book by Achim Duchow, Martin Kippenberger and Jochen Krüger.

Kippenberger's contribution (pp. 74-120) contains a 14-page conversation he held on 23 October 1977 with Balduin Baas in Hamburg and reproductions of his first series of 73 black and white photos: "Uno di voi, un tedesco in Firenze (Abenteuerbilder in 6-fach Tonbildschau, Zeichnungen, Souvenirs)", painted in Florence in 1976 after postcards and photographs taken locally.

On his return to Berlin in 1979 he gave these pictures to Michel Würthle, who hung them in his restaurant, the *Paris Bar*. In return, Kippenberger was entitled to free meals for himself and one other person for life.

Kippenberger was "widely regarded as one of the most talented German artists of his generation," according to Roberta Smith of the *New York Times*. He was at the center of a generation of German enfants terribles including Albert Oehlen, Markus Oehlen, Werner Büttner, Georg Herold, Dieter Göls, and Günther Förg.

Kippenberger's refusal to adopt a specific style and medium in which to disseminate his images resulted in an extremely prolific and varied oeuvre which includes an amalgam of sculpture, paintings, works on paper, photographs, installations, prints and ephemera.

Ref. Uwe Koch, *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 1, p. 35.





DANNY LYON

American Photographer (1942)

44

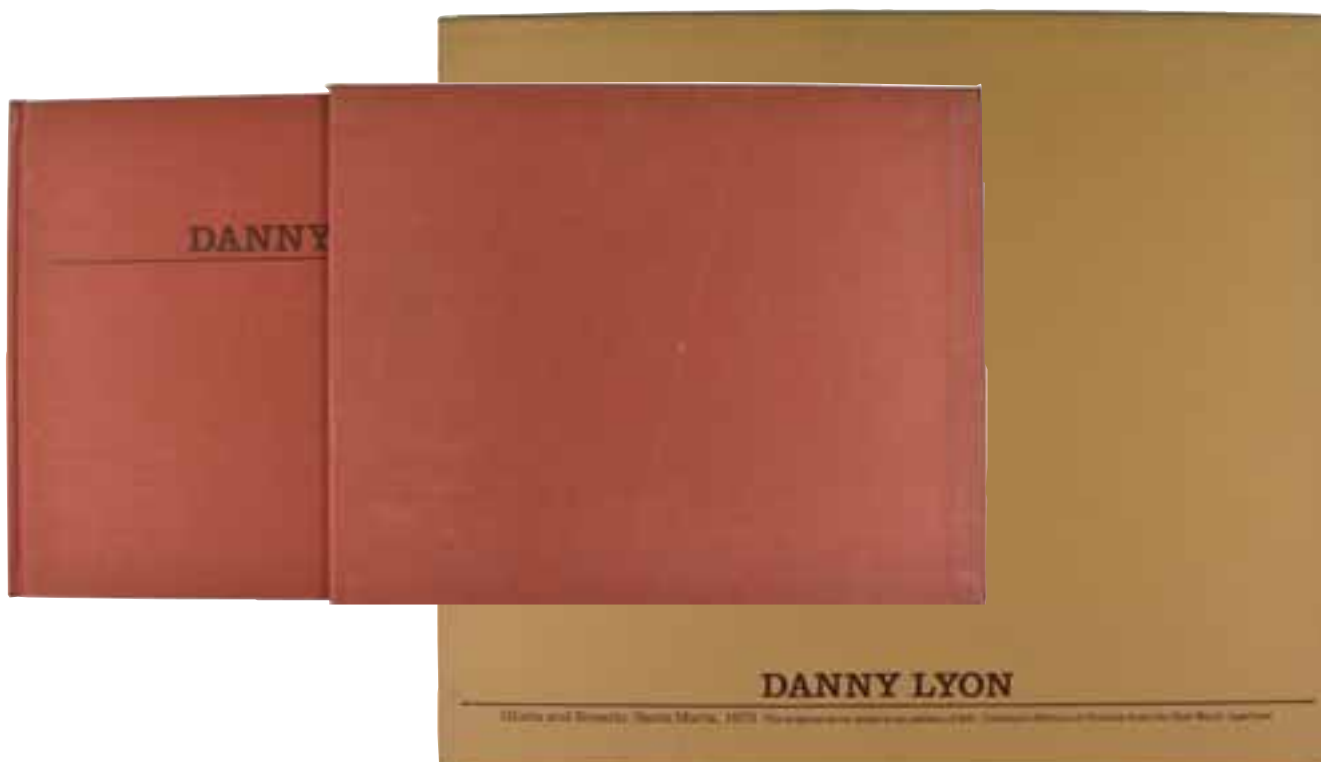
Pictures from the New World.

[Millerton, New York], Aperture, [1981]

4to. oblong, [226 x 292 mm.], [2], 142, [2] pp.

Hardcover, with cloth slipcase.

2 200 €



ORIGINAL EDITION OF THE COLLECTOR'S EDITION.

First edition, limited edition: N° 49 of 200/400 copies signed by Lyon in felt pen.

This edition contains a gelatin silver photograph titled "*Gloria and Rosario, Santa Maria*" 1972 dry-mounted on a rag board, signed by the photographer in pencil in the image below, housed in a separate cardboard portfolio case.

"This photographic autobiography covers Lyon's work from his early photographs of civil-rights demonstrations in 1967 to his well-known documentation of Texas prison life, Chicago motorcycle gangs, the demolition of Manhattan's Lower East Side, and the New Mexico landscape. He also wrote the accompanying text. "In order to to make this book I have had to face directly everything I have done in photography...Now I give it back to you, America, from whom I took it all in the first place. The slate is clean, and I am free to begin again."



The first books of Danny Lyons was a study of outlaw motorcyclists in the collection *The Bikeriders* (1968), where Lyon photographed, traveled with and shared the lifestyle of bikers in the American Midwest from 1963 to 1967. Living in a rented apartment in Woodlawn, Chicago, Lyon followed the Chicago chapter of the Outlaws Motorcycle Club in an "attempt to record and glorify the life of the American bikerider". Seeking advice from Hunter S. Thompson, who spent a year with the Hells Angels for his own book, *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs*, Thompson warned Lyon that he should "get to hell out of that club unless it's absolutely necessary for photo action." Lyon said of Thompson's response: "He advised me not to join the Outlaws and to wear a helmet. I joined the club and seldom wore a helmet". He was a full-fledged member of the Outlaws between 1966 and 1967. On his time as an Outlaws member, Lyon said:

"I was kind of horrified by the end. I remember I had a big disagreement with this guy who rolled out a huge Nazi flag as a picnic rug to put our beers on. By then I had realised that some of these guys were not so romantic after all". The series was immensely popular and influential in the 1960s and 1970s. By 1967, Lyon was invited to join Magnum Photos. After *The Bikeriders*, he spent time documenting the lives of inmates in Texas prisons and published *Conversations With The Dead* in 1971. *The Destruction of Lower Manhattan* (1969) was Lyon's next work, published by Macmillan Publishers in 1969. The book documents the large-scale demolition taking place throughout Lower Manhattan in 1967. Included are photographs of soon to be demolished streets and buildings, portraits of the neighborhood's last remaining stragglers and pictures from within the demolition sites themselves.

STEPHEN SHORE

American photographer (1947)

45

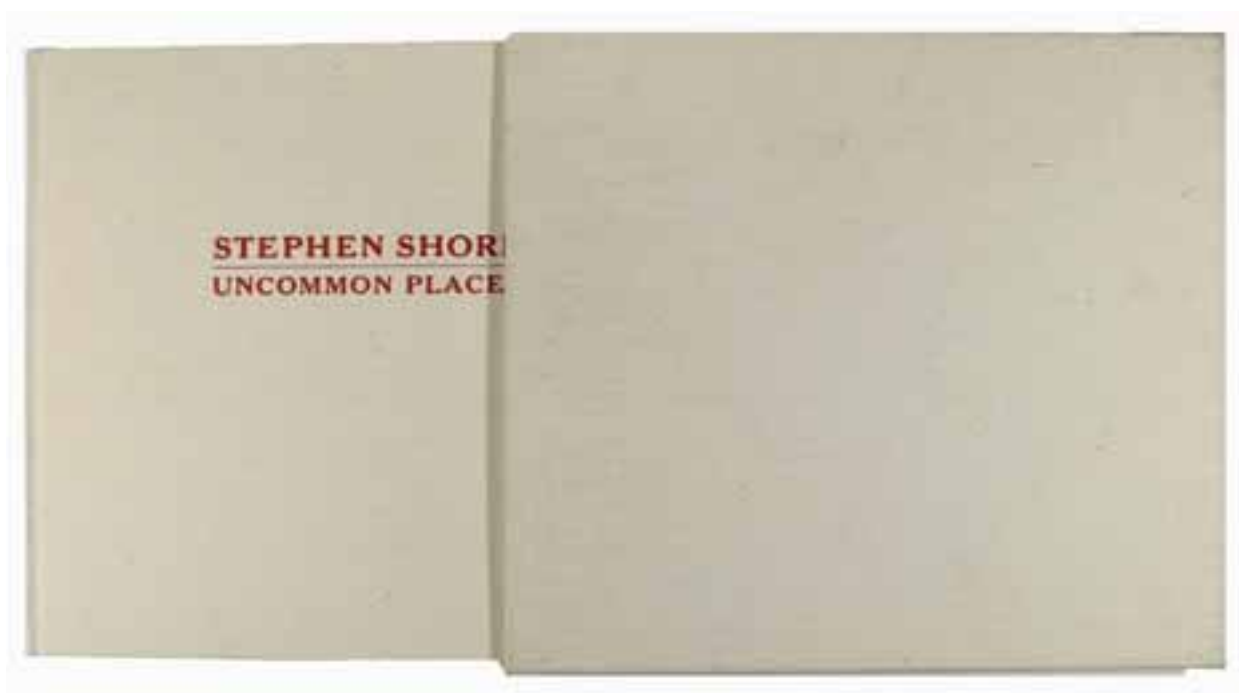
Uncommon Places.

[New York], Aperture A New Images Book, [1982].

4to. [245 x 285 mm.], [66] pp.

Hardcover, grey canvas, brown title, grey canvas case.

8 000 €



FIRST EDITION, FIRST PRINTING OF ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF COLOR PHOTOGRAPHY the Stephen Shore's legendary *Uncommon Places* who influenced more than a generation of photographers. Shore was among the first artists to take color beyond the domain of advertising and fashion photography, and his large-format color work on the American vernacular landscape inaugurated a vital photographic tradition.

Photographs and text by Stephen Shore. Includes a list of images, a statement from Shore. Designed by Wendy Byrne. With 61 four-color plates, beautifully printed by D.L. Terwilliger Company, New York from color separations made by L.S. Graphic Inc.

From the publisher: "A native New Yorker, Stephen Shore won critical acclaim and a one-man exhibition at The Metropolitan Museum of Art when he was twenty-three. Previously, he photographed the milieu and personalities of Andy Warhol's Factory, the temple of underground art in the sixties. By the time he made his first cross-country trip in 1972, he was photographing exclusively in color. *Stephen Shore: Uncommon Places* is a selection of forty-nine photographs taken between 1973 and 1981."

Ref. : Martin Parr & Gerry Badger, *The Photobook*, vol. II, p. 35.
- M.+M. Auer, *Collection*, p. 641.

One of the copies of the Special limited edition of 100 copies, (n° 26) signed and numbered in black ink on the limitation page by Shore, with an original chromogenic development (Type-C) contact print "*Merced River, Yosemite National Park, California, August 13, 1979,*" (215 x 278 mm.) signed in black ink on verso by Shore. The print is matted and enclosed in a pale green, paper-covered folio with title stamped in brown on cover (410 x 480 mm.). The limited edition was not issued with a dust jacket.



MASAHISA FUKASE

Japanese photographer (Bifuka, Nakagawa, 1934)

46

Ravens.

[Yokohama, Sokyusha, [1986].

4to. [258 x 258 mm.] 131 pp.

Original black cloth, image of raven blind-stamped to both boards, lettering blind-stamped to spine, in original glassine dustjacket, in tan slipcase with black lettering on cream label.

3 000 €



FIRST EDITION.

This haunting Fukase series was made between 1975 and 1986 following a divorce and was apparently sparked by a dismal train ride in his hometown. Hokkaido's coastal landscapes serve as the backdrop for his deeply dark and impressionistic photographs of menacing crow flights. The work has been interpreted as a grim allegory for post-war Japan.

Consistently proclaimed as one of the most important books in the history of the medium, *Ravens* by Japanese photographer Masahisa Fukase was first published in 1986 and the next two editions were short prints that sold out immediately.

"Ravens is one of the defining bodies of work in the history of photography and a high point in the photo book genre. This accumulation of accolades, and the passing of time, have obscured much of the fascinating detail which explains the artist's pre-occupation with this motif throughout his work. It was not simply a reflection of the existential angst and anhedonia he suffered throughout his life but manifested in artistic self-identification with the raven and ultimately spiralled into a solitary existence and artistic practice on the edge of madness. And all this before an untimely accident in 1992, a fall down the stairs of his favourite bar, resulted in him spending the final twenty years before his death with his consciousness suspended and in medical isolation. Fukase became the singular raven frozen by his camera and immortalized on the cover of his most famous book." Tomo Kosuga from his essay *Cries of Solitude* [2017]



WILLIAM EGGLESTON

American photographer (1939)

47

Inside the House of Hanover.

Photographs by William Eggleston.

[London: Hanover Acceptances Group, 1991].

4to. [295 x 320] 60 pp.

Hardcover, in original glassine dustjacket, original shipping carton.

African Realty Trust (Pty) Limited.

Photographs by William Eggleston.

[London: Hanover Acceptances Group, 1991].

4to. [295 x 320 mm.] 32 pp.

Softcover, in original glassine dustjacket, original shipping carton.

6 600 €



FIRST EDITIONS of this two "Company photobooks".

A work for *House of Hanover* focusing on their food production and processing operations.

William Eggleston is one of the most influential photographers of the second half of the twentieth century, a precursor of color art photography thanks to his iconic depictions of the American South. Eggleston's style was first influenced by Henri Cartier-Bresson, Robert Frank and Walker Evans. He began experimenting with color film in the 1960s and developed a style that combined an aesthetic of the snapshot with Southern

Gothic imagery. A predecessor of Martin Parr, Nan Goldin, and other documentary photographers who worked with color, his thermal transfer prints elevated everyday activities to the status of high art. "I wanted to use the material of everyday life and do my best to describe it through photography," he explains, "Far be it from me to make a particular comment, whether it's good or not, whether I like it or not. It was right there and I was interested."



WILLIAM KLEIN

Franco-American photographer (1928 - 2022)

48

Citizen Sidel.

Photographies de William Klein + Récit de Jerome Charyn.

[Paris, Coromandel express, november 1996].

Oblong folio, [278 x 378 mm.] 27 pp., (2 ff. first blank), silent cover.

In loose sheets, filled cover, in publisher's box slipcase and cardboard box made from a model by Marielle Zarraluqui.

8 000 €

FIRST EDITION in English and French of this remarkable work published in 80 + 5 copies on Arches vellum signed by the author and the photographer. Graphic design Olivier Andréoti and Pénélope Monnet. IT IS ILLUSTRATED WITH 6 LOOSE SILVER PRINTS SIGNED BY WILLIAM KLEIN ON THE BACK OF THE PHOTOGRAPHS.

William Klein and Jerome Charyn each grew up Jewish in tough New York neighborhoods whose "great hero," in Charyn's words, "was always the local tough who never survived his own childhood... it was like Sophocles in the Bronx" (Interview, Center for Book Culture). Both would leave New York for Paris, then return and use their respective arts to explore New York's mythical qualities. Klein sought a way of compelling his "photographs to

reveal the harshness of life on the New York streets, and he realized that the way to do so was to cultivate in himself a killer instinct for pictures as ferocious as the primal emotions he wanted to betray in his subjects" (Frizot, 644).

The text by Charyn accompanying Klein's photographs, in two columns in French and English, describes a day in the political campaign of Isaac Sidel, the police detective at the center of a critically-praised series of novels. Charyn is a writer who "has made [New York City] his universe and has turned it into something entirely his own" (Washington Post). In 1963 Klein "was named one of the most important photographers in the history of the medium" (McDarrah & McDarrah, 261). As the publisher notes in the laid-in booklet, these "photographs can not be sold as original prints elsewhere than in this edition." Charyn's full-length novel *Citizen Sidel* was published in 1999.



One of 5 non-commercial copies (n°II/IV) signed by the author and the artist

IN THESE FIVE COPIES THE PRINTS ARE NOT PASTED BUT ARE LOOSE



STEPHEN KOHLER

German Photographer (1964)

YOKO TAWADA

Japanese writer (1960)

49

Ein Gedicht für ein Buch

[A Poem for a Book]

Hamburg, CTL [Clemens-Tobias Lang Libre &Co.] Presse, April 1996.

Folio, [330 x 220 mm.] 44 pp. + a half page of text.

Bound in natural colour ray-skin (Galuschat) by Thomas Zwang.

5 000 €



FIRST EDITION.

A book with xerographed reproductions of texts and photographs.

A collaboration between the writer Yoko Tawada, the photographer Stephan Köhler, the book designer Clemens-Tobias Lange and the bookbinder Thomas Zwang.

This artists' book is a tautological work. A poem for a book turns the book into a poem through carefully intertwining words, images, the printing process on the translucent and crispy paper.

The text was written in German by Yoko Tawada for this edition.

Photo emulsion and letterpress on handmade Japanese paper.

Limited edition of 45 + XV e.a. copies signed by the writer, the photographer and the designer.





VERONIQUE BOURGOIN

French artist (1964).

50

Willie ou pas Willie.

Sur cette partie de l'univers que l'homme n'a jamais vue.

Paris / New York: Fabrique des Illusions / Oto House Publishing, 1997.

4to. [297 x 210 mm.]. [2, 52, 2] pp.

Stiff illustrated wrappers in a special box (33,5 x 22,5 cm) made by René Boré, gilded title, copper typographic plate.

1 800 €



FIRST EDITION.

Preface by R. Fabibi (Fabrizio Bonachera). Found comic strips with texts by Roberto Ohrt. 23 black & white photographs and 4 in color.

«Véronique Bourgoïn lives in Montreuil (Paris). She works with different media from painting, ceramics to photography, installations, videos, performance and artist books. In her work, she examines the construction of “contemporary paradises”. She is interested in the physical, chemical and psychological “baths of elements” that give rise to the transformational effects of vision and imagination. In particular, she focuses on the dramatic effects that seemingly ordinary contexts can have.

When Shopenhauer said that reasoning is feminine by nature, he might just as well have said that nature is feminine by reasoning. He might as well have been speaking about Véronique Bourgoïn. (...)

In her photographs, we are able to perceive the ultimate irreconcilability of our lives. I will leave the task up to others who are better qualified than I, of speaking about relations, volumes, matter, in other words, cuisine. Suffice it to say that Véronique Bourgoïn masters the photographic art as much as she is mastered by it, which, to my mind, represents no greater freedom». (R. Fabibi).

The title “Willie or not Willie?” refers to a game proposed by Gianfranco Sanguinetti during a gastronomic meal organized in her house in Montreuil. This game consists in dividing the world

One of 30 numbered and signed copies on Arches paper with some cut-outs in a few of her reproduced photos and photomontages, differently in each copy, and an illustrated and numbered copperplate with some movable magnets in different sizes added.



in two categories, alluding to the dualistic precepts. The publication adopts several forms of juxtaposition and correspondence starting with Bourgoïn's photographic montages and their cryptic combination with Ohrt's ironic synopsis of the American film "The President". Most of the images are the result of superimpositions made in the darkroom by Bourgoïn, from lith films on the spiral for a publication of an issue of Situationist Time, assembled by Asger Jorn and Jacqueline de Jong. The special edition contains copper type plates with images of furnished salons from the 1930s, on which are placed removable black rectangular magnets. The pages of the book with the photographs are perforated according to the shape of each magnet. This interactive part of the edition gave birth a decade and a half later to the salon project where the magnets were replaced by original works and

the images of the furnishings by trompe l'oeil.salons. (cf. Bourgoïn edition, "Vrai ou Faux?")

ONE OF 30 NUMBERED AND SIGNED COPIES on a different stock of paper (Arches) as the 1 000 copies of the regular edition. In these copies of the special edition the artist made some cut-outs in a few of her reproduced photos and photomontages, differently in each copy. A copy of the book together with a found illustrated and numbered copperplate with some movable magnets in different sizes added, is housed in a paper-covered clamshell box.

THIS COPY SIGNED AND NUMBERED 15/30 BY VÉRONIQUE BOURGOÏN.